ARABIC MANUSCRIPTS

I. AL-QUR'ĀN

القرآن

Al-Qur'ān

The sacred book of the Muslims which contains the religious teachings of their prophet Muḥammad, and is considered by them to be a direct revelation from Allah through the angel Gabriel. It consists of one hundred and fourteen sūrahs, or chapters, of different lengths. The entire revelation was delivered over a period of twenty years down to the Prophet's death in 632 A. D. Some sūrahs were delivered at Mecca between 610 and 622 A. D., and others at Medina, after the Hijrat, or the Emigration of the Prophet to that city, which took place in April of 622 A. D., and which marks the beginning of the Muslim era.

Al-Qur'ān was for the first time put down in the form of writing, a year after Muḥammad's death, by his devout follower and friend Zayd ibn Thābit, at the command of the first Khalīfah, or Caliph, Abū Bakr. It is held in great esteem and veneration by the followers of the religion of Islam, and endless pains and care are taken in the preparation of the copies of the text. According to a tradition, seven years in Paradise are assured to any Muslim who makes a copy of the Qur'ān. Among the faithful will be found even kings and princes who devoted months and years of their lives to accomplish this difficult task. Others, however, to show their religious zeal and devotion, had copies of it transcribed by well-known calligraphers and had them exquisitely illuminated by competent artists, as in the case of some of the manuscripts described below.

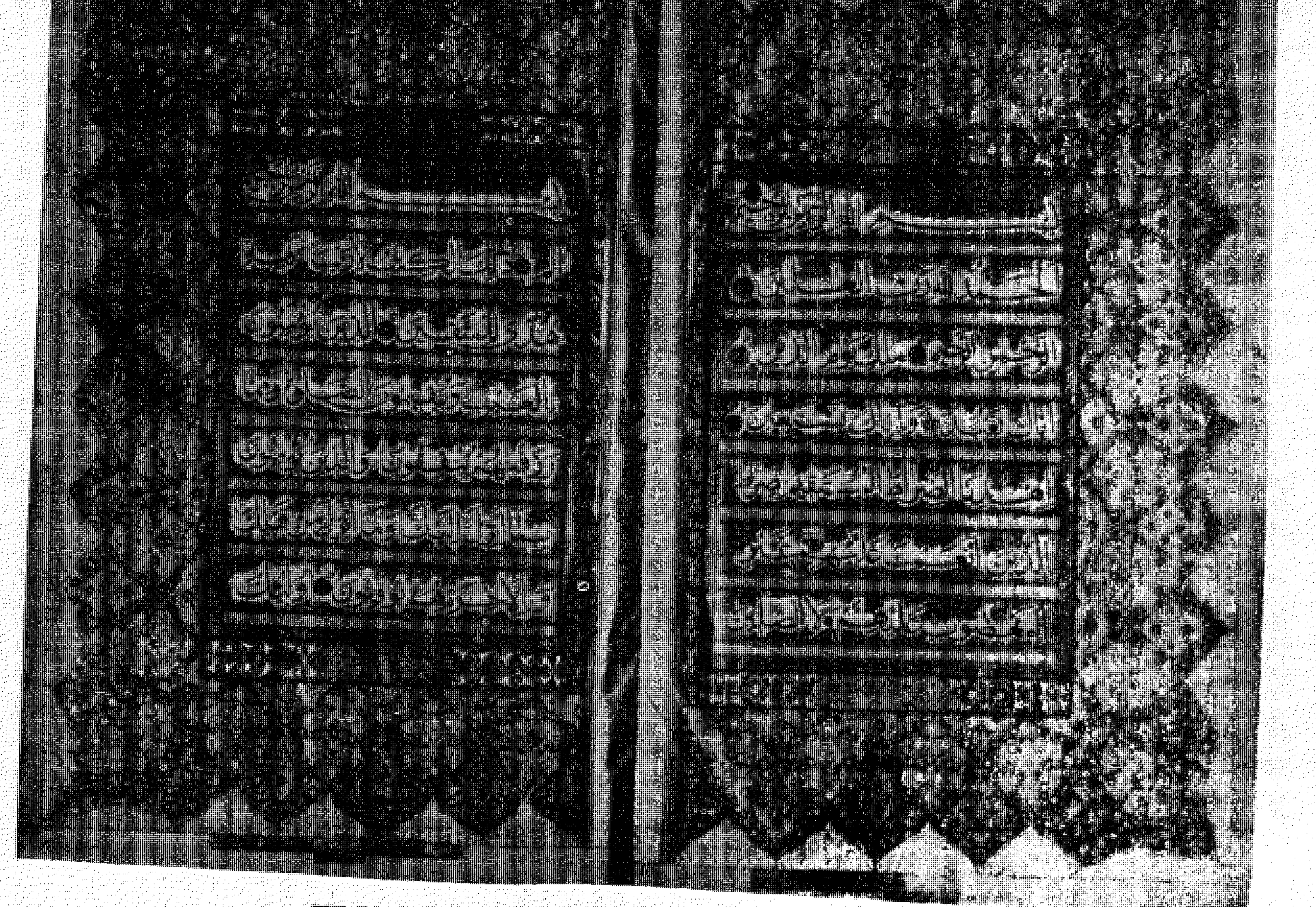
Translations of the Qur'ān exist in English by George Sale, London 1734, 1764, 1821, 1824 1857, 1923; Rodwell, 1861, 1876; E. H. Palmer, 2 vols., Oxford 1880; E. W. Lane, Selections from the Qur'ān, London 1879. French translations of it have been made by Du Ryer, Paris 1649, 1672; Savary, Paris 1783, 1798, 1822; Kasimirski, Paris 1840, 1851. There are German translations by Wahl, Halle 1828; Ullmann, Crefeld 1840, 1877. There are also translations of it in Russian, Greek, Italian, Swedish, Dutch, and many other languages.

1

A complete copy of the Qur'ān.

Folios 435; 21 inches by 14½ inches, 11 lines to a page, each 9 inches long; written in very elegant large Naskh style of writing which does full credit to its copyist. The beautiful writing is set off by the rich gilding between the lines. The titles of the sūrahs, or chapters, are written in blue and red ink upon a gold background. A large gold period, drawn in the shape of a flower, is inserted at the end of each verse. There are numerous rubrics both in the body of the text and on the margins. The two opening pages are sumptuously illuminated and are framed by broad borders with floral traceries in gold and in different colors. The two illuminated pages are dated and signed by Ma'ṣūm 'Alī Khānzād. The right-hand page bears the inscription: "Completed during the month of Dhū al Qa'dah, 1177 A. H. (May, 1764 A. D.)," and the left-hand page; "Completed during the month of Jumādạ I, 1178 A. H. (Nov. 1764 A. D.)." The difference in the dating, a period of six months, represents the time spent in illuminating only one of the opening pages. The dedications, in Persian, on both pages have been rubbed off and are illegible. The volume has been bound in a Persian flap-binding of black leather with blind-pressed designs in gilt. It has gilded floral patterns

PLATE I



THE ILLUMINATED OPENING PAGES OF A QUR'ĀN, PERSIAN, DATED MAY, 1764, AND NOVEMBER, 1764, A.D., RESPECTIVELY
(MS. No. 1)

framed by borders of flowered panels and enclosed by several narrow gold bands. The outer border contains a series of gilded panels above and below, the inner field of which is a rectangular block of cut-out leatherwork in gilt. The inner covers are of reddish leather without any ornamentation. The flap-cover is identical with the outer covers in all details.

On the left-hand side of the last page there is an impression of a large rectangular seal, containing the name of "'Aẓīm-āllāh Khān Naẓm al-Dawlah (a conferred title meaning the order of the government), Mu'tamad al-Mulk (another conferred title meaning the trusted one of the land), Amīr Bahādur Jank (a title usually conferred upon generals and ministers of war which means the brave commander of war)." Below the seal impression ~~on a memorandum~~ in Persian reads: "Listed on the 20th of Rajab 1260 A. H. (August 6, 1844 A. D.)," which perhaps indicates that the codex was officially listed among other valuable possessions of 'Aẓīm-āllāh Khān, or that he had listed it among other books of the Royal Library.

2

A copy of the Qur'ān written on loose leaves.

Folios 392; 6½ inches by 4½ inches; 15 lines to a page, each 3 inches long, written on loose leaves of native paper in late Kūfī (cufic) in black ink with the vowels marked in red ink. The titles of the sūrahs are written in red ink. The beginnings of the sūrahs are crudely illuminated in black, yellow, and red and the margins are decorated in the same style. The leaves are loosely wrapped in a native morocco wrapper of camel skin which fits into a morocco carrying-case with a flap-cover and loop handles of braided leather decorated in orange and green. Neither the name of

the scribe nor the date is given. The manuscript was transcribed probably in North Africa during the first half of the fourteenth century.

3

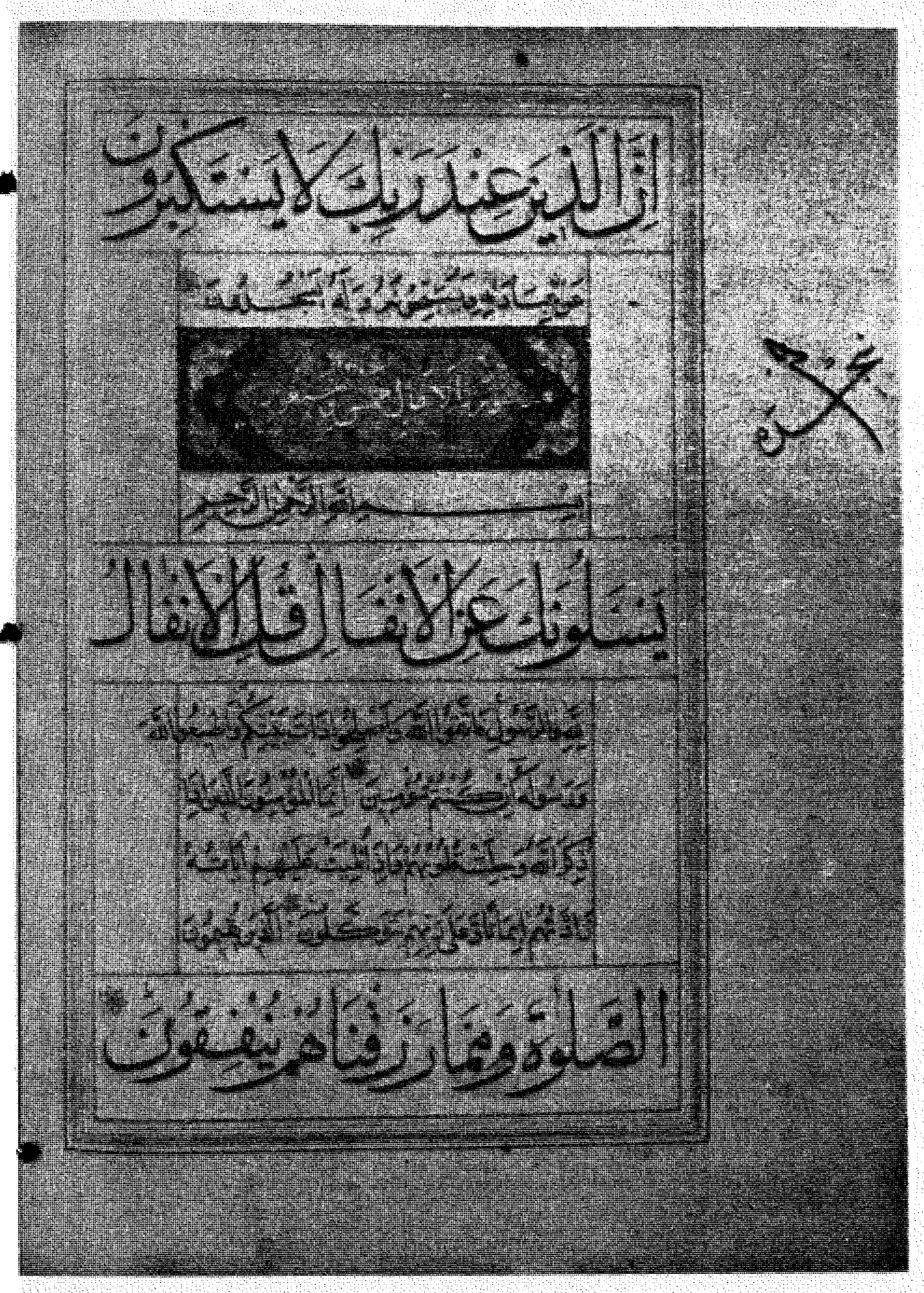
A complete copy of the Qur'ān.

Folios 234; 12½ inches by 8 inches; 11 lines to a page, three lines in larger and eight lines in smaller characters, the larger characters 4 inches long, and the smaller 3 inches long; written in beautiful Naskh on thick native glazed paper within gold, blue, and orange borders. The first two pages are exquisitely illuminated in gold and colors with highly decorative borders. The borders have delicate foliated designs painted in gold. The headings of the sūrahs are also illuminated and on the margins of almost every page there are circular rosettes in gold and blue. The titles of the sūrahs are written in white ink on a gold ground. Twenty folios have been repaired and the last twenty-four leaves, which are in a different handwriting, have been added later. The binding is of original leather, the outside covers of which are in maroon color and show a design of a medallion and pendants, blind-pressed, and slightly gilded. The inside covers have a similar design upon a black field. Neither the name of the scribe nor the date is given. The codex was copied probably in Iran during the early part of the sixteenth century.

4

A complete copy of the Qur'ān.

Folios 295; 13 inches by 9 inches; 14 lines to a page, each 5½ inches long; written in bold Naskh on thick native glazed paper, within red and blue-rulings. The first two pages



PAGE FROM A QUR'ĀN, PERSIAN, XVI CENTURY
(MS. No. 3)

contain decorated 'unwāns, or title-pieces. The titles of the sūrahs are written in red ink. There are some corrections and additions throughout the text, in outer margins ruled out in blue borders. The binding is of leather with flap, and the outer covers show a medallion, pendants, and corner angles designed in floral pattern. The inner covers are lined with thick paper. Neither the name of the scribe nor the date is given. It was copied probably in India during the early part of the eighteenth century.

5

A complete copy of the Qur'ān.

Folios 467; 10¾ inches by 6½ inches; 11 lines to a page, each 4 inches long; written in exquisite Naskh on thick native paper, between gold interlineations within gold-rulings. The titles of the sūrahs are written in white ink on gold ground, and the borders are ornamented in gold. The first two pages are illuminated in gold and colors. The codex has been rebound in a modern English binding on which the heavy Persian lacquer covers have been preserved. The outside covers are in medallion design with pendants above and below upon a rectangular field gracefully decorated with tendril traceries. The inside covers are ornamented with a bouquet design upon a black background offset by decorative angles at the corners. Neither the date nor the name of the scribe is given.

The back flyleaf contains three seal impressions of former owners stamped on the upper right margin of the page. Two of these are impressions of the same small oval seal, and a third is of a smaller square seal. They read:

1. Muṣṭafā b. 'Alī Mū'min Juwaynī, 1281 A. H. (1864 A. D).

2. Az karam-i-Khātūn bint Ḥabīb ast, 1270 A. H. (1853 A. D.),

which means: Through the benevolence of Khātūn, the daughter of Ḥabīb.

The back cover contains a bookplate of Clarence S. Bemens. The copy was transcribed probably in India durin the early or latter part of the eighteenth century.

6

A complete copy of the Qur'ān.

Folios 227; 2 inches by 2 inches; 16 lines to a page, written in extremely microscopic characters, within circles drawn in red ink of the size of a silver dollar. The titles of the sūrahs are written in red ink. The first eight folios, which were added later, are in a different hand. Some of the pages have been slightly repaired. The binding is of plain dark-red, blind-pressed, and slightly gilded leather, and is fitted into a silver case. Neither the date nor the name of the scribe is given. The manuscript was written probably during the eighteenth century.

This is the smallest copy in the collection. Qur'āns of this size are worn on the arm as a talisman by pious Muslims.

7

A complete copy of the Qur'ān.

Folios 257; 12 inches by 8 inches; 15 lines to a page, each 5½ inches long; written in exquisite Naskh on native glazed paper, within gold, blue, and green borders. The titles of the sūrahs are inscribed in gold. The first two pages are

illuminated in blue, gold, and red, with gold and blue writings. The codex has been rebound in old green English morocco binding with gilt edges. Neither the name of the scribe nor the date is given. The front flyleaf bears the autograph of a former German owner, "Johann Christian . . . ," whose last name is not legible. His handwriting is very poor and cannot be read. On the back cover the autograph of Mrs. Riddell appears. Mrs. Riddell, according to a letter pasted on the back flyleaf, was a friend and companion of Robert Burns (1759-1796). This letter was written from St. Margaret's Convent and bears the signature of F. M. Sales.

The copy, judging from the style of its illuminations, the quality of its paper, and its writing, was transcribed probably in Turkey during the seventeenth century.

8

A beautiful and complete copy of the Qur'ān.

Folios 62; 10¼ inches by 6 inches; 39 lines to a page, each line 4 inches long; written in excellent small Naskh enclosed by gold, orange, and blue-rulings; soiled and much injured by insects. Each folio has been carefully trimmed and mounted on thick glazed paper. The titles of the sūrahs, are written in red ink upon a gold background. The first two pages are illuminated in gilt and in colors. The volume contains marks for pauses, and the sections in it have been designated by decorative headings. The binding is of original stamped black leather, with inlaid blue leather medallion, pendants, and matching side panels. Neither the name of the scribe nor the date is given. The copy was made probably in Iran during the latter half of the seventeenth century.

9

An elegant and complete copy of the Qur'ān.

Folios 310; 6 inches by 3¾ inches; 15 lines to a page, each 2¼ inches long; written in exquisite Naskh enclosed by gold, orange, and blue borders. The first two pages are illuminated in gilt with rich borders of gold, filled in with floral designs. The text is profusely heightened with gold and is painted with diacritical marks in red ink, and there are numerous ornamentations in gold and colors on the margins. The margins are wide, and a few of them have been repaired. The titles of the sūrahs are written in white ink ornamented with floral patterns on gold. The volume is bound in a contemporary Turkish flap-binding of calf, the sides of which are boldly stamped in relief with an intricate geometrical pattern, the groundwork being filled with gold. The manuscript is further protected by a straight grain morocco slipcase. The name of the scribe, Aḥmad al-Wahbī b. 'Alī, an apprentice of Sayyid al-Ḥājj Muḥammad Rāḥim, and the date 1189 A. H. (1775 A. D.) are given in the colophon.

Sayyid Muḥammad Rāḥim was a native of Karahisar. He served in the army as a secretary, and was also a skillful archer. He made a pilgrimage to Mecca; he died in 1197 A. H. (1782 A. D.).[1]

10

A copy of the Qur'ān.

Folios 294; 6½ inches by 4 inches; 15 lines to a page, each 2¼ inches long; written in beautiful Naskh enclosed by gold-ruled, blue, and red borders. The first and last pages are illuminated, and the second page, which is usually illumi-

[1] See page 498 of Tuḥfah'i Khaṭṭāṭīn, or the "Gift of Calligraphers," by Mustaqīm-Zādeh Sulaymān Efendī, edited by Ibnul'emin Mahmut Kemal, Istanbul, 1928.

nated, is missing. The titles of the sūrahs are written in white ink on a decorative background of gold and colors. The first fifty-two and the last eighty-two folios have some large wormholes on the margins. Illuminations in the form of rosette medallions appear in places marking the aḥzābs, or the divisions of the text. The volume is bound in brown morocco flap-binding with blind-pressed designs in gilt. These gilded patterns on the exteriors of the covers consist of a large oblong medallion with double pendants above and below. The corner angles harmonize in style, and there is a leaf-pattern border of gilt to frame the field.

The scribe, Dervīsh Muḥammad ibn al-Ḥājj Aḥmad, states in the colophon that he was formerly an apprentice of Chānāqjī-Zādeh and later of Ḥājj Yūsuf, who had received his training under the famous calligrapher Yedī Qulehlī, and that he wrote the present volume for the mosque of Shaykh 'Omar in Qayṣariyyeh (Caesarea). The date of transcription is 1172 A. H. (1758 A. D.).

Muḥammad ibn al-Ḥājj Aḥmad was a native of Caesarea. In his native town he studied calligraphy under Chānāqjī-Zādeh, but later went to Istanbul and became an apprentice of Ḥājj Yūsuf who had received his training under the famous calligrapher Yedī-Qulehlī. After completing his studies he returned to his native town and was attached to the mosque of Shaykh 'Omar where he was engaged in copying Qur'āns. He is credited with having transcribed as many as five hundred Qur'āns during his lifetime. Most of these copies were placed with the booksellers of Istanbul, and the scribe himself visited the capital city once in two years in order to obtain the necessary supplies and stationery. He belonged to the Naqshbendī order of dervishes, and was a Ḥāfiẓ-i-Qur'ān (one who commits the Qur'ān to memory). He died in 1181 A. H. (1767 A. D.).[1]

[1] See Tuḥ. Khaṭ. 388.

11

A complete copy of the Qur'ān.

Folios 600; 16¼ inches by 9½ inches; 11 lines to a page, each 5 inches long; written in large Naskh, on thin native glazed paper, within gold-rulings, with an extra margin ruled in gold. The titles of the sūrahs are written in red ink. There are copious notes and comments written in Persian in Nasta'līq on the margins. The opening pages are elaborately illuminated in gold and colors, and are framed by broad bands in different colors with floral traceries in gold. The binding is of original Oriental tooled leather with flap, having cusped floral medallions on the outer covers, and plain red muslin in the inner covers. Neither the name of the scribe nor the date is given, but the codex was copied probably in Iran during the nineteenth century.

12

A complete copy of the Qur'ān.

Folios 429; 9¾ inches by 6 inches; 11 lines to a page, each 4 inches long; written in Naskh on native glazed paper within red and blue borders. The titles of the sūrah are written in red ink, and gold circles are inserted at the end of each verse. The first and the last two pages are richly illuminated in gold and colors. The volume has been rebound in modern cloth binding with flap. Neither the name of the scribe nor the date is given. The bookplate of Oliver Henry Perkins has been pasted on the inside of the front cover. The front flyleaf contains the following memorandum in English: "Presented by Samī' al-Ḥusayn Khān, to Oliver H. Perkins Esq. Agra, India, 30th December 1905." On the back flyleaf the autograph of a former owner in Persian

reads: "The handwriting of the poor, humble, sinful, the servant of the poor, the dust of the feet, Ḥāfiẓ Karam al-Dīn walad-i- (son of) Ḥāfiẓ Sharaf al-Dīn resident of Tepeh Awmīrā. Written on the 10th of the month of Dhū al-Ḥijjah 1246 A. H. (May 22, 1831)." The copy was made probably in India during the later part of the eighteenth century.

13

An excellent copy of the Qur'ān.

Folios 304; 6¾ inches by 4¼ inches; 15 lines to a page, each 2½ inches long; written in exquisite Naskh enclosed by gold, red, and blue-rulings. The first and the last two pages are richly illuminated in gold and colors, with wide borders in floral designs. The margins are wide and highly decorated. The titles of the sūrahs are written in white ink upon a gold background. The volume has been bound in a contemporary Turkish binding of dark-brown leather heavily stamped in gilt with a rectangular checker board design, having a flap of dark maroon also stamped with gold. The colophon gives the name of the scribe Al-Sayyid 'Alī al-Waṣfī, formerly an apprentice of Al-Sayyid Muṣṭafā al-Maḥsūd, and later of Muḥammad al-Laṭīf, and the date 1259 A. H. (1843 A. D.). On the front and back flyleaf and on some of the folios the seal of a former owner is stamped, but the impression is very light and not legible.

14

A beautiful copy of the Qur'ān in which the first seventeen verses of the second sūrah are missing.

Folios 316; 16 inches by 10½ inches; 12 lines to a page, each 5½ inches long; written on thick native glazed paper, in

beautiful Naskh within gold, blue, red, and orange borders. The first three folios and the last folio are full-page illuminations in which gold and blue predominate. The titles of the sūrahs are written in white ink upon gold and they are rich in design and coloring. There are frequent rubric headings and border decorations in delicate foliated design painted in colors throughout the text. The copy has been rebound in native stamped leather, which is probably the work of the eighteenth century. The outside covers are of black leather deeply pressed with a medallion figure, pendants, corner angles, and paneled borders, gilded with a tendril pattern in relief. The inside covers show a light-brown leather, blind-pressed, with gold medallion, pendants, and corner angles gilded in tendril pattern. The colophon does not give the name of the scribe or the date. In a large circular illuminated medallion, inserted at the end, a dedication written in large Naskh shows that the manuscript was at one time donated to a public institution by Ḥājjī 'Alī Toqātī in the city of Shiraz. According to another dedication, written in large Thuluth on the upper margin of folio 11, the present Qur'ān was once bequeathed to a mosque by Qarah Muṣṭafā Pāshā.

Two Ottoman dignitaries are known by the name of Qarah Muṣṭafā Pāshā. Their lives, as well as their names, run parallel in many respects. They both attained the high office of grand vizier, amassed great fortunes, and were both executed by the order of their sultans while occupying that dignified position.

The first of these was an Albanian by birth who had enlisted as a private in the Ottoman army of the Janisaries. He was soon elevated to the high rank of the Sakbānbāshī (a commander of a regiment of the Janisaries). In 1637 A. D., during a war against Iran, he besieged and captured Erivan and was, therefore, given the title of the Āghā (a high command among the Janisaries) as a reward for his



ILLUMINATED OPENING PAGE OF A QUR'ĀN, PERSIAN, XVII CENTURY
(MS. No. 14)

courage and services. A year later, on December 24, 1638, the grand vizier, Muḥammad Pāshā, was killed while engaged in a battle at Baghdad, and Sulṭān Murād IV (ruled 1623-1640 A. D.) appointed Muṣṭafā to succeed the deceased vizier. In 1640, at the accession of Sulṭān Ibrāhīm, he was retained at his high post, and it was during the early years of Ibrāhīm's reign that he put through certain reforms which made him a famous statesman and reformer, as well as a brave warrior. His reforms fall under three main divisions: his monetary reforms, which were aimed at and brought about the stabilization of the currency, his price-fixing policies, which resulted in standardizing commodity as well as foodstuff prices; and his administrative reforms, which divided the country into principal provinces and well-defined districts.

His influence and power over the rich class, and his firm grip on the Janisaries, aroused the sultan's suspicion and he was put to death by a royal decree on January 11, 1644. He is said to have indirectly benefited by his monetary reforms. At his death he was extremely rich and left about one hundred and fifty thousand gold coins in cash. He is credited, however, with contributing enormous sums to charity, erecting several mosques and public baths, and making other religious endowments.[1]

The other Muṣṭafā Pāshā was the son of Awrūj, who was a Sipāhī (a possessor of land and a commander of a local army) at Merzifun, and died at the siege of Baghdad during the reign of Murād IV. The young lad was taken over by the grand vizier, Kūprūlī Muḥammad Pāshā, and received his military training under this distinguished statesman. Kūprūlī's son, Aḥmad Pāshā, married Muṣṭafā's sister. In this way Muṣṭafā became connected with that well-known family. We first hear of him in 1656, when he was appointed

[1] See von Hammer, Geschichte des Osmanischen Reiches, 5. 251 ff.

a Qā'immaqām (a substitute to the grand vizier) to Kūprūlī Aḥmad, who had succeeded his father in office. Muṣṭafā soon gained the favor of Sulṭān Muḥammad IV (ruled 1648-1687) and accompanied him on his hunting trips. He was appointed the second vizier, the highest rank next to the grand vizier. In 1674 he distinguished himself in wars against Poland and Hungary, and gained fame as the conqueror of Homonna. As his reward, he was given Princess Khadījah, the second daughter of the sultan, in marriage and acquired the title of the Dāmād, or the son-in-law of the sultan.

During Muṣṭafā's administration the Ottoman Empire reached the highest point in prosperity. Qarah Muṣṭafā soon became an expert in enriching the treasury by extracting enormous sums under the guise of taxes, not only from local governors and appointed rulers such as the Governor of Bosnia, Transylvania, and Crimea, but from the representatives of the foreign and neighboring countries such as Hungary, Venice, and Poland. He even demanded and collected ten thousand écus (gold coins) from Lord Finch, the English Ambassador. These extortions were no longer regarded as unjust and harsh, but became quite natural under Muṣṭafā's rule. He is said to have taxed a rich man Isḥaq one million piasters. On such large collections the personal shares of the sultan, as well as of the grand vizier, were carefully set aside.

The riches of the harem of the sultan, as described by contemporary historians, had reached almost incredible limits. The jewelry and gold ornaments of the women amounted to millions. Khaṣakī Sulṭān, the sultan's favorite wife, rode in a carriage with a frame entirely of silver. The grand vizier's own household made equal pomp and show. Finally, the protests against assessments, which had reached beyond the capacity of some of the victims, brought about the war against Hungary and Poland. The sultan in person

led an army against these enemies. The grand vizier laid siege to Vienna. This siege lasted three months, it was unsuccessful, and caused his downfall. He was executed by the sultan's order on December 25, 1683, after serving as grand vizier for seven years. He left an enormous fortune. At his death his harem consisted of five hundred concubines and nearly as many slave girls. He built many mosques and public baths in Istanbul and Kaysariya.[2]

The present manuscript was undoubtedly first brought to Turkey from Shiraz, and later, becoming the property of one of the two Qarah Muṣṭafā̧s, was bequeathed to a mosque. It must have been transcribed at the latest, therefore, either during the first or second half of the seventeenth century.

15

A complete copy of the Qur'ān.

Folios 335; 7¼ inches; 15 lines to a page, each 2½ inches long; written in good Naskh within gold-rulings. The titles of the sūrahs are written in large characters. The first two pages are richly illuminated in gold and colors. The headings of the sūrahs and periods at the end of verses are in gold. The codex is rebound in plain green cloth flap-binding partly torn on the back. The name of the scribe is Dervīsh Muṣṭafā̧ al-Mevlevī, but no date appears on the colophon. The following lines are written in Turkish by the scribe on the last page: "Completed the seventeenth copy of the Qur'ān by the help of the Lord Almighty. Copied by Dervīsh Muṣṭafā̧ al-Mevlevī, one of Shevqī Efendī's apprentices—may God forgive his sins and cover his misdeeds for the sake of the Master of the Prophets."

The scribe, Dervīsh Muṣṭafā̧, was a native of Edirneh

[2] See supra 6. 323 ff.

(Adrianople) and was the son of Muḥammad Katkhudā, who was for a long time employed in the government service. His uncle, 'Abdī Dedeh, was the Shaykh of the Mevlevīs (followers of a religious order) of Egypt. He is said to have joined the religious order at his uncle's prompting. He died in 1171 A. H. (1757 A. D.).[1]

16

A complete copy of the Qur'ān with Persian translation.

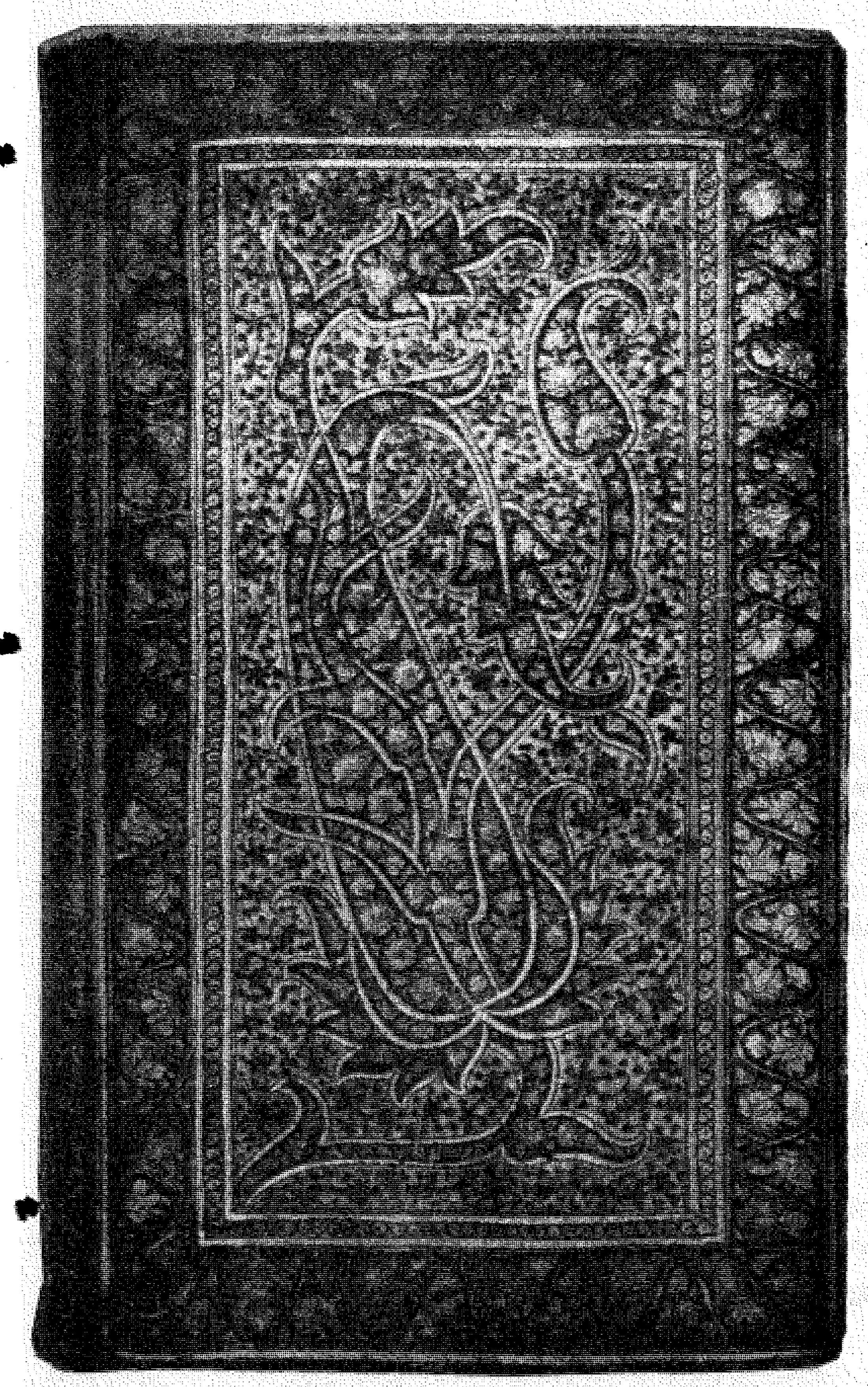
Folios 217; 15 inches by 9½ inches; 14 lines to a page, each 6 inches long; written in excellent Naskh on thick native glazed paper within gold-rulings. The interlinear Persian translation is written in red ink in legible Nasta'līq of medium size. The titles of the sūrahs are written in red ink. There are notes and comments in Arabic and Persian on the margins. The first two pages are illuminated in gold and blue. Many leaves have been repaired and some are soiled by moisture and injured by worms. The binding is of original Persian dark-brown leather with flap, and is blind-pressed with a medallion design. Neither the name of the scribe nor the date is given. The codex was transcribed probably during the latter part of the sixteenth century. The front fly-leaf contains the name of a Delhi priest, "Pandit Gobind Purshad," in Arabic, Sanskrit, and English.

17

A complete copy of the Qur'ān with a complete Persian translation.

Folios 417; 11 inches by 6 inches; 14 lines to a page of Arabic text, each 3½ inches long; written in beautiful Naskh

[1] See Tuḥ. Khaṭ. 540.



THE OUTSIDE BACK COVER OF A LACQUERED INDIAN BINDING OF A QUR'ĀN, DATED 1852 A.D.
(MS. No. 17)

on glazed paper enclosed by a border composed of red, blue, and gold-rulings. A complete Persian interlinear translation is written in red ink in fair Nasta'līq. Comments and references are written in the margins, and the lines of comment have been separated by irregular gold-rulings. The first two, the midde two, and the last two pages have been profusely illuminated in gilt and colors. The titles of the sūrahs are written in white ink upon a gold background. Rubrics on the margins indicate the aḥzāb, or the divisions of the text. The volume has been bound in native lacquered binding, which is elaborately decorated, both inside and out, with gold and colored floral patterns upon a groundwork of red, blue, green, and black, with gilt edges. The design and style of decoration of the binding is Persian. The name of the scribe Mullā Muṣṭafā and the date 1269 A. H. (1852 A. D.) appears in the colophon. The copy was made apparently in India.

18

A complete copy of the Qur'ān with interlinear translation in Persian.

Folios 397; 11¼ inches by 7 inches; 11 lines of Arabic text to a page, each 4½ inches long; written in beautiful Naskh on native glazed paper. The Persian interlinear translation is written in legible Nasta'līq-i-shikastah-āmīz style in red ink. The whole written surface of the page is framed within gold and black borders with an extra marginal ruling in gold. The outer margins on some of the folios contain circular ornaments of gold and blue with floral designs. These circles serve as marks for certain divisions of the text. Some folios bear patches and traces of repair, and others have sheets of paper pasted on the margins to strengthen them. The first two pages are elaborately illu-

minated in Indian style in gold and colors. There are copious notes and comments in Persian and Arabic, largely quotations from Mullā Fatḥ-āllāh and Mullā Bahā al-Dīn, on the margins. The codex has been rebound in an English binding on which the original covers have been preserved. The outer covers are of dark leather with flap and are blind-pressed. They show a rectangular field decorated with geometrical designs, and they are slightly dusted with gold. The inside covers are of plain maroon leather.

No date is given in the colophon, but the scribe signs his name in red ink as Mīr Maḥmūd, walad-i- (son of) Mīr Muḥammad ʻAlī b. Mīr Qāsim, b. Mīr Ḥusayn, b. Mīr Aḥmad, b. Mīr Saʻīd, b. Mīr Ḥājjī, b. Mīr Sayyid Ḥusayn Qumī (a native of the city of Kum, Iran), Riḍawī (a descendant of Imām Riḍā), and Taqawī (a descendant of Imām Muḥammad Taqī), who now rests in peace in the city of Kashmir." In spite of the long genealogy given by the scribe his identity cannot be established. However, according to the list of his forefathers he was of Iranian descent and lived in Kashmir, where the present transcription was probably made during the second half of the seventeenth or the early part of the eighteenth century.

19

An incomplete copy of the Qur'ān which begins with the fortieth verse of the eighth sūrah and runs into the ninth sūrah but leaves it incomplete. Then it follows with the twenty-third sūrah, which is also left incomplete, and continues with the twenty-fourth sūrah complete, and the first twelve verses of the twenty-fifth sūrah.

Folios 173; 8¼ inches by 6½ inches; 4 lines to a page, each 3½ inches long; written in large Thuluth on thick native paper. The first two pages and folios 94 and 95 are illu-



ILLUMINATED OPENING PAGE OF A QUR'ĀN WITH INTERLINEAR PERSIAN TRANSLATION, DATED 1852 A.D.
(MS. No. 17)

minated. Many leaves are soiled by moisture and several have been repaired. There are marginal decorations in gilt and colors. The volume has been rebound in an old plain leather binding which is in poor condition. Neither the name of the scribe nor the date is given. A memorandum in English pasted on the back of the leather cover reads: "A volume of the Koran, from surah 8 verse 42 to surah 25 verse 14, written in the characters called Kay Khani (Rayḥanī). Purchased by me in Tehran A. D. 1878." The signature below this writing is that of J. Basset.[1] The manuscript was copied probably during the sixteenth century.

20

A collection of a few sūrahs of the Qur'ān, beginning with the thirty-first verse of the fifty-first sūrah and comprising the following six sūrahs.

Folios 11; 8¼ inches by 5¾ linches; 14 lines to a page, each 3¾ inches long; written in excellent Naskh on native glazed paper enclosed by borders of red-rulings. The binding is of black leather in medallion design with double pendants above and below. The inside of the covers has been lined with plain paper. The name of the scribe and the date of transcription are not given. The front cover contains a bookplate of Oliver Henry Perkins. On the front flyleaf the death of Karbalā'ī Muḥammad Ḥusayn Qāsim-Ābādī on the 4th day of Jumā II 1299 A. H. has been recorded in Persian by a former owner. The manuscript was transcribed probably in Iran during the eighteenth century.

[1] See manuscript No. 37 of this Collection.

the patron of Sa'dī, the well-known poet of Iran. He held the same office himself after his father's death. He derived his surname from Al-Bayḍā, or the White, the Arabic name of a place in Fars, so named after a conspicuous *turbat-i-safīd*, or white tomb.[1] His main work, the famous commentary on the Qur'ān, which is described below, was written in Arabic. It is based on Zamakhsharī's Kashshāf, to which he has added much material from other sources. He has also written a history in Persian entitled, Niẓām al-Tawārīkh, which has not been published. Among his other works mentioned by Ḥamd-āllāh Mustawfī, a contemporary writer, are the Minhāj al-Wuṣūl, Ghāyat al-Qaṣwā, Ṭawāli' al-Anwār, and Miṣbāḥ al-Arwāḥ.[2] There is some controversy about the exact date of Bayḍāwī's death. According to the Turkish bibliographer Ḥājjī Khalīfah, he migrated from Shiraz to Tabriz, and died there in 685 A. H. (1286 A. D.).[3] The Kitāb al-Aqālīm, which also contains an account of his life, puts his death at 716 A. H. (1316 A. D.).[4]

The Anwār al-Tanzīl was edited in two volumes by H. O. Fleischer in Leipzig 1846-1848. It was printed also in three volumes in Istanbul, Turkey in 1285 A. H. Chrestomathia Baidawiana, a translation and explanation of the commentary of Bayḍāwī on the third sūrah, was published in English by D. S. Margoliouth, London 1894. There are numerous critical works on Bayḍāwī's commentary in Arabic and Persian.

Folios 370; 10¾ inches by 7¼ inches; 33 lines to a page, each 4¾ inches long; written in legible Naskh on native glazed thick paper. A few pages toward the end have been rewritten by a different copyist. Some folios have been damaged by moisture. There are copious notes and quota-

[1] Nuzhat al-Qulūb, Persian text, 122-3, edited by G. Le Strange (London 1915).
[2] Ta'rīkhi-Guzīda, Persian text, 811, edited by Browne (London 1910).
[3] Ḥāj. Khal. 1. 469-81.
[4] See Ethé, Desc. Cat. 1.

tions on the margins from Mawlānā Khusraw [5] and other authorities. The verses of the Qur'ān are written in red ink, and the titles of the sūrahs in large Thuluth in red. The frontispiece and the title-page are illuminated in gold and colors, and red-rulings frame the text. A partly torn index, indicating the number of pages, apparently a later addition, is written in red ink and prefixed to the volume. The original gilt-stamped leather binding has been wrapped in a silk bag. The gilded patterns on the exterior of the covers comprise a large oblong medallion with double pendants above and below, with corner angles harmonizing in style, and a border of gilt framing the field. The interior of the covers is of dark-brown leather with an ornamented blind-pressed central medallion in gilt on a green ground offset by four pendants. The top and the lower parts of the medallion are extended by straight gilt lines to meet the gold-rulings which frame the field. The last pages have been rewritten, and the name of the first copyist and the date of transcription do not appear. The name of the last calligrapher is also not given. It was written probably during the latter part of the fourteenth or the early part of the fifteenth century.

23

The first volume of an abridged commentary oi the above-listed work of Al-Bayḍāwī, without a title.

It begins:

الحمدلله وكفى وسلام على عباده الذين اصطفى الخ

The author, whose name is given at the end of the volume as Al-'Imādī, states in his preface that he first saw a copy of Al-Bayḍāwī's Anwār al-Tanzīl in a friend's possession, while he was traveling with him on a pilgrimage to Mecca.

[5] The author of the well-known commentary Durar al-Ḥukkām, who died in 885 A. H. (1480 A. D.).

Upon examining it carefully, he found it to be too long and bulky. He therefore started preparing a résumé of it for his own use. After the completion of the work, however, he decided to let other pious Muslims profit by its contents, for he states: "It turned out to be much shorter than the original, and could easily be carried around by the travelers." As the name of the author does not appear in full, and as there are a number of writers by that name, it is difficult to ascertain to which 'Imād the present work belongs. It is possibly the work of Shihāb al-Dīn Abū al-'Abbās Aḥmad b. 'Imād b. Yūsuf al-Aqfahs, commonly called Ibn al-'Imād, who died in 808 A. H. (1405 A. D.). He has left other works on theology, one of which is listed by Rieu.[1] Or it may be assigned to Ismā'īl b. 'Omar b. Kathīr al-Damashqī (a native of Damascus), commonly known as 'Imād al-Dīn, who died in 774 A. H. (1372 A. D.), and who wrote a commentary on the Qur'ān.[2] On the other hand, the name of the scribe is also Ibn al-'Imād, and this arouses the suspicion that the abridgment might have been made by him. This may be one reason why, at the end of the present work, before signing his name, he simply states that this is the first volume of "Al-'Imādī," without giving the full name of the author or quoting the complete title of the book.

No other copy of this work has been listed in any of the catalogues of the well-known collections. Ḥājjī Khalīfah, however, mentions an abridgment of the Anwār al-Tanzīl, without quoting the beginning of the work, by a Muḥammad b. Muḥammad b. 'Abd al-Raḥmān, commonly known as Imām al-Kāmiliyyat al-Shāfi'ī al-Qāhirī (a native of Cairo), who died in 874 A. H.[3] A more detailed account of this author has been given in Al-Suyūṭī's "Naẓm al-'Iqyān fī A'yān al-A'yān."[4]

[1] See Rieu, S. C. A. M. 119.
[2] See Ahlwardt, Berlin Cat.[1] 1. 379.
[3] See Ḥāj. Khal. 1. 481.
[4] See page 163 of the Arabic edition of this work by Hitti, New York, 1927.

Folios 173; 10½ inches by 6¾ inches; 29 lines to a page, each 4¾ inches long; written in neat Naskh on native glazed paper. The titles of the sūrahs are written in black and the verses in red ink. Copious notes, references, and corrections are made on the margins. Some leaves have been repaired, others have wormholes in them. The codex has been rebound in plain boards bearing decorations in black ink on the outside covers. The name of the scribe appears on the colophon as Muḥammad b. Muḥammad b. ʻAlī b. Muḥammad b. Al-ʻImād. The date of transcription 880 A. H. (1475 A. D.) appears on the lower left-hand corner of the last folio, at the end of a memorandum which has been written by the same scribe. It states that permission for the writing of the work was granted by the Shaykh al-Imām Abū al-ʻAbbās Aḥmad b. Abū ʻAbd-āllāh Muḥammad al-ʻOmar al-Wāsiṭī. The identity of this last-named person has not been established, but from his title of the Shaykh al-Imām he occupied undoubtedly a high position among the religious leaders of his time. This memorandum further strengthens the assumption that the author of the work and the scribe were one and the same person.

III. VARIOUS READINGS OF THE QUR'ĀN

24

المقدمة الجزرية

Al-Muqaddimat al-Jazariyyat

A well-known treatise in verse on the art of the correct, harmonious, and melodious reading of the Qur'ān, written by Abū al-Khayr Muḥammad b. Muḥammad al-Jazarī.

The author was born at Damascus in 752 A. H. (1351 A. D). He made a pilgrimage to Mecca and on his way back went to Cairo where he lived for some time. He returned to his native town and was made a qāḍī, or judge. Later, he moved into Asia Minor, and was presented at the court of Sulṭān Bāyezīd I of Turkey, and this sultan received him with great respect and honor. He was still at Bāyezīd's court when the war broke out with Tamerlane. At Bāyezīd's defeat he was taken to Samarkand by Tamerlane. After the latter's death he settled in Shiraz, where he was reappointed qāḍī. He spent the last years of his life in traveling, made several pilgrimages to Mecca and Medina, and died in Shiraz in the year 833 A. H. (1429 A. D.).[1]

His Muqaddimat, the best known of his works, which is described below, has been lithographed in Cairo, and numerous commentaries have been written on it. He has also written a history in verse, surveying the life of the Prophet and the four Khalīfahs down to the times of Bāyezīd I, which is entitled Dhāt al-Sharīf.

Folios 69; 8 inches by 4¾ inches; 19 lines to a page, each 2¾ inches long; written in Naskh on glazed paper in red, green, and black ink, within gold-rulings. The opening page contains an illuminated 'unwān in gold and colors. In addition, there are many rubrications and decorative title-pieces. Copious notes and comments are written in margins which are framed by gold borders. The original Oriental flap-binding is in brown leather, the outside covers of which are blind-pressed with an elongated floral medallion and pendants, all framed in gilt borders. The inside covers are lined with pink paper. The name of the scribe, Ḥāfiẓ Abū Bakr b. Sulaymān, and the date 1240 A. H. (1824 A. D.), are written in red ink in the colophon.

[1] See Huart, Hist. of Arabic Lit. 356-7, and Ḥāj. Khal. 6. 78.

IV. PRAYERS

25

كتاب الدّعا

Kitāb al-Du'ā

A collection of prayers in Arabic with titles written in Turkish, containing some of the sūrahs of the Qur'ān.

Folios 158; 6¾ inches by 4¼ inches; 11 lines to a page, each 2¼ inches long; written in good Naskh, on native glazed paper, within red, black, and gold-rulings. The titles of prayers are written in Turkish in red ink upon a gold ground. There are several 'unwāns in gold and colors and fifty-nine illustrations of religious nature also in gilt and colors. The binding is of dark-brown leather with flap, blind-pressed in medallion design with pendants above and below. The name of the scribe Ibrāhīm al-Ḥāmidī Behjet, and the date 1198 A. H. (1783 A. D.) are given in a decorative circle on the colophon. On the back flyleaf the dates of births of five sons with their first names are written in poor Riq'ah handwriting, but the owner's own name does not appear.

26

دلائل الخيرات

Dalā'il al-Khayrāt

A copy of the well-known devotional work, consisting of a collection of prayers by Abū 'Abd-āllāh b. Sulaymān al-Jazūlī, who died in 870 A. H. (1465 A. D.).[1]

[1] See Ḥāj. Khal. 3.235; and Brockelmann 2.252-3.

Folios 94; 6 inches by 4 inches; 11 lines to a page, each 2 inches long; written in excellent Naskh on native glazed medium weight paper, within borders of red, black and heavy gold. Headings are exquisitely decorated in floral patterns in gilt and colors. A richly illuminated 'unwān in gold and colors adorns the opening page. Two water-color paintings on folios 14b and 15a, depicting the Holy Cities of Mecca and Medina, are framed in gilt borders. Notes and corrections are written on each page in an extra margin ruled in gold. The last folio contains a decorative tail-piece in gold and colors. The leather binding is highly decorated. The outside covers are gilded and elegantly designed with a medallion, pendants, and matching corner angles. The inside covers are of simple dark-red leather. The name of the scribe Aḥmad Rifqī, and the date 1200 A. H. (1785 A. D.) appear in the colophon.

The scribe Aḥmad Rifqī was a native of Istanbul and was the Imām (priest) of the Mosque of Mīr Ākhūr. He had his apprenticeship in calligraphy under Sayyid 'Abd-āllāh Ākāh.[2]

27

A copy of the same work.

Folios 99; 6¼ inches by 4 inches; 11 lines to a page, each 2¼ inches long; written in fairly legible Naskh on rough grain thick paper in black and red ink. There are two illuminated title-pieces and two full-page crude designs depicting the Holy Cities, which are framed with borders in gold and colors. The codex is bound in an original oriental flap-folding of dark-brown leather. The outside covers are blind-pressed and the inside covers are lined with paper. The name of the scribe, Maḥmud al-Kurdī b. Rasūl, and

[2] See Tuḥ. Khaṭ. 89.

the date 1196 A. H. (1781 A. D.) appear in the colophon. The back flyleaf contains the bookplate of Luther Brewer.

28

A copy of the same work.

Folios 104; 6½ inches by 4 inches; 11 lines to a page, each 2 inches long; written in excellent Naskh in red and black ink, on native glazed paper within double borders of gold. The opening four pages contain two exquisitely illuminated 'unwāns and gold interlineations. In addition there are several illuminated smaller title-pieces and two illustrations in water-colors, depicting scenes from the Holy Cities of Mecca and Medina, which are framed in gold-rulings. The original leather flap-binding is of maroon color, with blind-pressed checkerboard design and ornamented gilt borders.

The name of the scribe, Aḥmad al-Naẓīfī, an apprentice of Ḥusayn al-Wahbī, and the date 1231 A. H. (1815 A. D.) appear in a decorated circular tale-piece on the last folio. The front flyleaf contains a circular small seal impression of a former owner which reads: "Bendeh (the slave) Edhem al-Waṣfī Nūrī, 1302 A. H. (1884 A. D.)." The back flyleaf contains an inscription by Shaykh al-Ḥājj Muḥammad Nūrī Shams al-Dīn Naqshbend (belonging to the Naqshbendī order of dervishes), the caretaker of the tomb of Yaḥyā Efendī, certifying the acceptance of the scribe to the order. Below this memorandum there is a circular seal impression bearing the Qur'ānic verse: "Lā-ilāha-ill-āllāh Muḥammad Rasūl-āllāh (There is no God but Allah, and Muḥammad is His Prophet)." Then five letters of the alphabet, Mīm, Ṣād, Nūn, 'Ayn, and Qāf are inserted between the two parts of the verse. These are evidently the abbreviated titles of the Shaykh showing his rank in the order.

V. CHRISTIAN PRAYERS

29

صلاة باكر النهار

Ṣalāt Bākir al-Nahār

An Arabic-Coptic prayer book containing the Psalms and the prayer entitled: "Al-Salām Laka Yā Maryam," or "Peace be unto Thee, O Mary."

Folios 276, of which twenty are blank; 4¼ inches by 3⅛ inches; 10 lines to a page, each 2 inches long; written in fairly legible Naskh and Coptic on thick native glazed paper in red and black ink. The titles are written both in Arabic and Coptic in red ink. There are one hundred full pages of Coptic writing with occasional titles in Coptic throughout the Arabic text. There are three full-page crudely executed miniatures, representing God the Father, the Virgin and Child, and King David. In addition, there are eight full-page illuminations and eight decorative headings in gold and colors. The codex has been bound in old brown morocco with flap, which is blind-pressed in gilt medallion design, pendants above and below, with corner angles harmonizing in style and decoration. The volume is further protected by an old morocco slipcase which is blind-pressed in medallion design. Neither the name of the scribe nor the date is given, but the copy was made probably in Egypt during the seventeenth century. The back cover contains the bookplates of Bateman and Robert Hoe.

VI. LAW

30

ملتقى الابحر

Multaqā al-Abḥur

A treatise on the Ḥanafī law by Ibrāhīm al-Ḥalabī.

The author, Burhān al-Dīn b. Muḥammad b. Ibrāhīm al-Ḥalabī (a native of Aleppo), studied in his native town and in Cairo. He was appointed the preacher of the mosque of Sulṭān Muḥammad, and taught in the religious school, Dār al-Qira'a, of Muftī (judge) Sa'dī Chelebī in Istanbul. He died in 956 A. H. (1549 A. D.), when he was ninety years old.[1]

Folios 265; 7¾ inches by 4¾ inches; 15 lines to a page, each 2 inches long; written in fairly legible Nasta'līq, on glazed paper, within heavy gold-rulings. The written portion of the folios measures 4½ inches by 2 inches, and many additions and corrections have been written on the wide margins. The titles have been inscribed in larger characters in red ink. An index of the contents accompanies the text. The binding is of brown leather with flap and is blind-pressed in gilt. The central figure on the outside covers consists of a medallion in floral pattern framed by gold borders. The inside of the covers has been lined with plain paper. The name of the scribe is not given but the date 1102 A. H. (1690 A. D.) appears in the colophon. The handwriting and the signature of a former owner, Shaykh al-Islām Sayyid 'Abd-āllāh, who is commonly known as Pīrī-

[1] A number of commentaries have been written on his above-listed work for which see Ḥāj. Khal. 6. 102-6, and Brockelmann 2. 432. A French translation of the work was published by M. H. Sauvaire, Marseille 1882.

Zādeh, appear on the front flyleaf. On the back flyleaf a memorandum indicates that the manuscript was purchased at the auction of the property of grand vizier Ḥusayn Pāshā.

VII. GRAMMAR

31

قطر الندا وبلّ الصدا

Qaṭr al-Nadā wa Ball al-Ṣadā

The well-known grammar of 'Abd-āllāh b. Yūsuf Ibn Hishām.

The author was born in 708 A. H. (1308 A. D.), and was a student of the celebrated grammarian Abū Ḥayyān. He studied theology and taught Qur'ānic exegesis at Cairo. He died in 761 A. H. (1359 A. D). His above-mentioned grammar was translated into French under the title of "La Pluie de Rosée," by A. Goguyer and published in Leyden, 1887. Ibn Hishām has also written the Mughnī al-Labīb, a treatise on syntax, which has been printed both at Cairo and Tehran. He is said to have written fifteen works, all dealing with grammar.

Folios 50; 8½ inches by 6¼ inches; 25 lines to a page, each 3½ inches long; written in legible Naskh in black and red ink, on native glazed paper of medium weight. Two folios have been mutilated and some have been slightly damaged by moisture. There are copious notes on the margins which have been written in poor handwriting. The codex has been rebound in a flap-binding of paper boards with leather back. Neither the name of the scribe nor the date is given. On

the front flyleaf several verses of Arabic poetry are copied, and the name of a former owner, Yūsuf ibn al-Shaykh Muḥammad al-Jamālī, and the date 1170 A. H. (1756 A. D.) have been recorded. The manuscript was copied probably in Syria during the seventeenth century.

VIII. RHETORIC

32

المختصر في علم المعاني

Al-Mukhtaṣar fī 'Ilm al-Ma'ānī

A treatise on rhetoric by the famous Mullā Sa'd al-Dīn Mas'ūd b. 'Omar, commonly known as Al-Taftāzānī, who died in 792 A. H. (1389 A. D.). The work is divided into three parts, and each part is subdivided into smaller sections. For a complete table of contents see Ethé, Desc. Cat. 32-3.

Folios 156; 8½ inches by 5 inches; 21 lines to a page, each 2¾ inches long; written in neat Naskh, on native glazed paper, in three different handwritings within gold borders. Some pages have been repaired and rewritten in Nasta'līq. There are copious notes and corrections in Persian and in Arabic, written diagonally across the margins, some in Naskh and some in Nasta'līq. The opening page contains an exquisite title-piece in gold and blue. The binding is of red leather, blind-pressed with the design of a medallion and pendants on the outside covers and covered with plain paper in the inside.

Neither the name of the scribe nor the date of transcription is given. The front flyleaf contains a memorandum of a former owner written in beautiful Nasta'līq in Arabic

which reads: "I acquired this volume by purchase, through legal means. I, the criminal servant Muḥammad Taqī ibn al-Aḥmad al-Kāzrānī." The line underneath this has been blacked with ink, but the seal impression of Muḥammad Taqī and the date 1242 A. H. (1826 A. D.), which appear below it, are clearly legible. Folio 1a contains some verses in Arabic and Persian and the seal impression of a former owner, Muḥammad Shafī', which besides the name bears the date 1052 A. H. (1642 A. D.). Underneath this seal a memorandum in Arabic in the handwriting of a second owner states: "I bought this manuscript from Muḥammad Shafī'." The signature and the seal impression which follow have been rubbed off and are not legible. One other seal impression has been badly stamped and its contents are not clear. The manuscript was copied probably in Iran during the end of the sixteenth or the beginning of the seventeenth century.

IX. MANUSCRIPT OF MIXED CONTENTS

33

A composite volume, without a title, containing the following works:

I. (Begins on folio 3b)

تعليم المتعلم في طريق التعلم

Ta'līm al-Muta'allim fī Ṭarīq al-Ta'allum

A celebrated treatise in Arabic on the science of pedagogy, and the means of acquiring it, by Imām Burhān al-Dīn Al-Zarnūjī. It is divided into thirteen chapters and was written, according to Huart and Brockelmann, about the year

600 A. H. (1203 A. D). There are several commentaries on it written by various Arab and Turkish writers. A well-known Turkish translation of it has been made by Shaykh 'Abd al-Majīd b. Nuṣūḥ b. Isrā'īl, and it is called "Irshād al-Ṭālibīn fī Ta'līm al-Muta'allimīn." It has been edited and published in Latin under the title of Enchiridion Studiosi by H. Reland in 1709, and by K. P. Caspari in 1838.[1]

II. (On folio 33b)

اربعين

Arba'īn

The forty sayings of the Prophet Muḥammad rendered into Persian verse by Jāmī,[2] the well-known poet of Iran. The poem, according to its concluding verses, was composed in 886 A. H. (1481 A. D.).

The Prophet's sayings in Arabic have been inscribed in red ink in separate panels, and serve as captions to the Persian verses which follow them.

III. (On folio 39b)

A religious qaṣīdah or ode, in Arabic, without a title, by Shaykh 'Alī al-Dīn Turkistānī (a native of Turkistan) which begins:

تعدادها سبعون بالحساب   فاعلها بشره بالعذاب

IV. (On folio 46b)

قصيدة يقول العبد

Qaṣīdat Yaqūl al-'Abd

A religious qaṣīdah written by Imām Sirāj al-Dīn 'Alī b. 'Othmān al-Awshī al-Firghānī, which was composed, accord-

[1] See Ḥāj. Khal. 2. 325; Huart, Hist. of Arabic Lit. 289; and Brockelmann 1. 462.

[2] See page 135 of this Catalogue.

ing to Flügel[3] in the year 569 A. H. (1173 A. D.). Ḥājjī Khalīfah states that the poem contains sixty-six verses, and the one listed by Flügel has only sixty-five verses, but the present qaṣīdah consists of sixty-seven verses. There are many Arabic and Turkish commentaries on this poem, and a commentary in Latin was published by Peter von Bohlen in Königsberg 1825.

V. (On folio 43b)

Two pages of prose quotations in Arabic, which consist of the sayings of the Prophet and of the Imāms.

VI. (On folio 53b)

نصاب الصبيان

Niṣāb al-Ṣibyān

A well rhymed Arabic-Persian vocabulary, with a short preface, by Abū Naṣr-i-Farāhī.

This well-known vocabulary was a popular textbook in the schools in Iran. Very little is known about its author. He died, according to Browne, in 1242 A. D. He wrote a rhymed treatise in Arabic on Hanafite Jurisprudence.[4] According to Ḥājjī Khalīfah, Farāhī has also composed a poetical version of the Jāmi' al-Ṣaghrā of Shaybānī in 617 A. H. (1220 A. D.).[5]

[3] See Flügel, Vienna Cat. 3. 95.
[4] See Browne, Lit. Hist. of Persia 2. 488.
[5] See Ḥāj. Khal. 2. 559, 6. 346; and Rieu, B. M. P. C. 504.

VII. (On folio 73b)

القصيدة الطنطرانية

Al-Qaṣīdat al-Ṭanṭarāniyyat

A poem written by Mu'īn al-Dīn 'Alī Naṣr Aḥmad b. 'Abd al-Razzāq al-Ṭanṭarānī, in praise of Niẓām al-Mulk. It begins:

ياخليّ البـال قـد بلبلت بـالبلبال بـال

بالنوى زلزلتني والعقل في الزلزال زال

The poet Ṭanṭarānī, a professor at Niẓāmiyyah College at Baghdad, was a friend and a protégé of Niẓām al-Mulk, the famous vizier at the court of the Seljūq rulers Ālp Ārslān and Malikshāh. He wrote a number of qaṣīdahs, some of which have been commented upon by the Western writers.[6]

VIII. (On folio 77a)

القصيدة النظيره

Al-Qaṣīdat al-Naẓīrah

A poem written in the same rhyme as the above-listed qaṣīdah. It is, as its name implies, a naẓīrah, or a parallel to the previous poem.

It begins:

ياحبيب القلب غوثا فالهوى بالجار جار

ياسريع الحبّ صبرا فالنوى بالثار ثار

The poet's name is not given. The poem may have been written by another poet in imitation of Ṭanṭarānī's qaṣīdah, or may have been composed by Ṭanṭarānī himself.

Folios 84, of which 20 are blank; 8 inches by 4½ inches; written in Nasta'līq of various sizes by different copyists.

[6] See Brockelmann 1. 252; and Dawlatshāh 27.

The prose sections run 19 lines to a page, each 2¼ inches long, written within red-rulings. The titles of chapters and of poems are written in red ink. There are corrections and notes on the margins in the handwriting of different persons. The binding is of brown leather with flap, and is blind-pressed in gold. The outer covers show a central medallion design within gilt borders. The inside covers are lined in green paper. Neither the date nor the name of any of the scribes is given. The front flyleaf contains the seal impressions of two former owners. One of these, a small oval seal which is stamped on the upper right corner of the page, reads: "Tawakkul-i-'Alī (one who has faith in 'Alī, the fourth Khalīfah) Aḥmad al-Khāliqī." Two lines of handwriting above the seal have been rubbed off. The second seal, stamped a little to the left, contains the name Jalāl and the legend: "Yā Dhū al-Jalāl," or, "O The Lord of Glory," but bears no date. One other seal impression appears on top of folio 3b and belongs to a former owner, Muḥammad 'Alī Mushtāq, but contains no legend or date. The manuscript was transcribed probably in Turkey during the end of the seventeenth or the beginning of the eighteenth century.

X. FRAGMENTS

34

A disintegrated and fragmentary manuscript without beginning or end.

It contains a collection of ecclesiastical stories dealing with lives of Christian monks of the Nestorian Church. The names of Antony of Egypt, and the two well-known Nestorian Patriarchs Timothy and Gregory, and other saints are frequently mentioned. From its context the manu-

script appears to be an abridged translation into Arabic from the Syriac version of either the "Paradise,"[1] or "Lives of Holy Men," of Palladius, Bishop of Hellenopolis,[2] or of the "Paradise" of Joseph Huzaya, both of whom lived during the fifth century. This attribution, however, is not certain.

Folios 59; 9½ inches by 6 inches; 25 lines to a page, each 5 inches long; written in legible Naskh on thick parchment in black ink which has turned yellow with age. There are circular marks in red ink at the end of sentences. The binding and many folios from the beginning and from the end are missing. From the style of its calligraphy, and the quality of the parchment on which it has been written, it may safely be placed around the eleventh or twelfth century.

35

أمّ البراهين

Umm al-Barāhīn

A fragmentary manuscript which is a treatise on religious faith written by Imām Sayyid Abū 'Abd-āllāh Muḥammad b. Yūsuf b. Ḥusayn al-Sanūsī, who died in 892 A. H. (1486 A. D.). Ḥājjī Khalīfah lists this work both under the above title and under the title of 'Aqā'id al-Sanūsī[1] and places the author's death in 895 A. H. (1489 A. D.). The 'Aqā'id is a useful work on which various commentaries have been written. It contains an elaborate explanation of the tawḥīd, or

[1] The "Paradise" of Palladius contained the lives of the Western ascetics, and the "Paradise" of Joseph Huzaya contained the lives of the Eastern ascetics. See "The Historica Monastica" of Thomas, Bishop of Marga, 2. 193, edited and translated into English by E. A. Wallis Budge, London 1893.

[2] The original name of this town was Δρεπάνη, but was changed to Ἑλληνόπολις because Helena, Constantine's mother, was born there. See 2. 194 supra.

[1] See Ḥāj. Khal. 1. 439-40.

unity, and of the attributes of the Deity, according to the religion of Islam.

Folios 161; 129 folios 9 inches by 7 inches, and 32 folios 8 inches by 6¼ inches; 5 lines to a page, the lines of the former group 4 inches long and of the latter 4¼ inches long. Written in Maghribī style of Naskh on loose leaves of thin paper in poor and hardly legible handwriting. It contains interlinear corrections and notes on the margins. Many folios are missing from the beginning and from the end. The binding is missing, and the folios are enveloped in a camel skin cover with string ties. Neither the name of the scribe nor the date is given. The manuscript was written probably in North Africa during the sixteenth or seventeenth century.

PERSIAN MANUSCRIPTS

I. ASTRONOMY

36

A treatise on astronomy by Muḥammad Riḍā Munajjim-Bās͟hī (chief astronomer), especially compiled for Fatḥ-'Alī S͟hāh of Iran (ruled 1797-1834 A. D.).

A short preface, containing definitions of technical terms, introduces the work. After a long eulogy on the Shah, the scribe mentions that Munajjim-Bās͟hī, who had devoted some time to the study of mathematical sciences, composed the present work at the request of the Shah in Tehran.

The volume contains numerous tables indicating the positions of the moon and the stars, calculated by the chief astronomer himself. Useful explanations are inserted to facilitate the use of these tables in connection with the observations made. In addition, there are several figures representing the globe, and these figures are divided into sections to designate the various climates and the effects resulting from the different positions of the planets. The work seems to be quite original but it undoubtedly contains much material borrowed from its traditional forerunners.

Folios 22; 17½ inches by 12 inches; written partly in beautiful Nasta'līq and partly in legible S͟hikastah, on thick paper with a creamy tinge, and outlined by gold margins. The opening folios form a double-page illumination, and each is decorated by an 'unwān, or title-piece, in gold and colors. Some leaves are torn and have for this reason been strengthened with patches; many are damaged by wormholes. There are numerous astronomical and astrological tables in black

and red-rulings. The headings of tables are written in Thuluth style of handwriting in red and less often in black. The original binding is missing, and the volume has been rebound in modern cloth of olive color. Neither the date nor the name of the scribe is given. The manuscript was probably written during the early years of Fatḥ-'Alī Shāh's reign.

II. GENEALOGY

37

Genealogical tables of the prophets and the principal Eastern dynasties, without title or author's name. The contents of the first portion of this manuscript agree with a similar work which has been listed among the Turkish manuscripts on page 153 of this catalogue. The last portion of the manuscript contains the genealogical tables of the Ṣafavī, Afshār, and Qājār dynasties, and the genealogy is brought down to the reign of the ruling monarch Fatḥ-'Alī Shāh Qājār.

The present work, in addition, contains a preface in which the writer, whose name is not given, states that the manuscript was based upon a similar work on genealogy, written in Turkish by Yūsuf b. 'Abd al-Laṭīf, entitled: "Tawārīkh wa Siyar-i-Anbiyā wa Akhbār-i-Sulūk-i-Mulūk," and dedicated to Sulaymān the Sulṭān of Turkey. A copy of this Turkish work, which, according to the preface, was in truth nothing more than a translation of an original manuscript in Persian which had been lost, was brought by some merchants to the city of Erivan in the year 1078 A. H. (1667 A. D.). The Governor of Erivan, Ṣafī-Qulī Khān, upon examining its contents realized that it was a translation of the missing Persian manuscript. He therefore lost no time in having it translated back into the Persian language, and he dedicated

it to the ruling monarch of his time, S̲h̲āh Sulaymān Ṣafavī. The remaining portion of the preface gives some detailed account of the various dynasties for which genealogical tables are drawn, and these in general agree with the above-mentioned Turkish manuscript in this Collection.

Folios 43; 13 inches by 8 inches; written in beautiful Nasta'līq on thick native glazed paper of ivory finish, and framed by green borders. Folios 1b and 2a contain the preface, and they are written diagonally across the pages. The quotations from the Qur'ān and some titles are written in red ink. The genealogical tables are made with concentric circles, sometimes in colors, but mostly in blue, which contain the names of persons. These circles are connected by horizontal lines in red to which are sometimes appended short historical comments. The last two folios, which contain circles bearing the names of Fatḥ-'Alī S̲h̲āh, of his forty-three sons, and of his ninety-five grandsons, are exquisitely decorated. The Shah's name appears in a large circle illuminated in gold and colors, and adorned with the design of the royal crown on top. The names of the princes are written in smaller circles arranged in a large square, and linked with radiating lines to the Shah's circle, which is in the center. The circles bearing the names of the Shah's grandsons are each linked to circles which bear their father's names.

The volume has been rebound in old black boards. The name of the scribe and the date are not given. The back flyleaf contains the following memorandum in pencil written in English: "Chronological chart of Persian Dynasties closing with the reign of Fattah Ali Shah (Fatḥ-'Alī S̲h̲āh) from Rev. Dr. Bassett, late missionary 1886." The manuscript was evidently made by the order of Fatḥ-'Alī S̲h̲āh (ruled 1797-1834 A. D.) and probably belonged to the Royal Library.

III. DICTIONARY

38

مجمع الفرس

Majma' al-Furs

A dictionary of Persian words explained in Persian by Muḥammad Qāsim b. Ḥājjī Muḥammad Kāshānī, poetically known as Surūrī. Taqī al-Dīn Kāshānī, the author of Khulāṣat al-Ash'ār, gives a brief account of his life. According to this authority, Surūrī was the son of a shoemaker; he is said to have been endowed with an excellent memory and to have known more than thirty thousand verses by heart. He lived in Isfahan for the most part, and later went to India where he stayed several years. He died on his way to Mecca, but the exact date of his death is unknown. More information on his life is available in the Mir'āt al-'Ālam of Muḥammad Bakhtāvar Khān, and in the Riyāḍ al-Shu'arā of 'Alī-Qulī Khān Dāghistānī, poetically named Wālih.

In his preface, which he dedicated to Shāh 'Abbās (ruled 1587-1629 A. D.), Surūrī states that, after long study of Persian and Arabic books, he succeeded finally, in the year 1008 A. H. (1599 A. D.), in collecting sixteen standard works on various subjects, the contents of which he condensed in his present work by eliminating the Arabic and common Persian words.[1]

Folios 292; 10 inches by 6½ inches; 19 lines to a page, each 3½ inches long; written in fair Nasta'līq, on native paper of heavy quality with a creamy hue and a slight sheen. The words are arranged according to their initial and final let-

[1] An account of the Majma' al-Furs is given by Ḥāj. Khal. 5. 325.

ters, and are written in red ink. Some notes and corrections are in the margins. Many pages are soiled by damp; some have spots and rubbings; and others have been repaired. The contemporary binding is of stamped maroon leather. The outside covers are pressed with a medallion figure, pendants, and double-ruled gilded borders. The inside covers show a light-red leather, blind-pressed, with medallion design in color, cut out and embellished by filigree work upon a blue background. The covers are original but have been slightly repaired.

The colophon gives the name of the scribe, Muḥammad Sabzawārī, and the date 1030 A. H.[2] (1620 A. D.). Underneath the name of the scribe there are three seal impressions by former owners. Two of these are the impressions of the same square seal which reads: "Al-Mudhnib (the sinner) 'Ināyat-āllāh 1130 A. H. (1717 A. D.)"; and the third, an impression of an oval seal, which reads: "Aqall al-'Ibād (the least of slaves) Ibrāhīm," but the date is not legible. On the right-hand side of the page, towards the middle, a memorandum by another previous owner reads: "Of the possessions of the sincere slave, Muḥammad Bāqir." Underneath this writing his seal bearing the date 1110 A. H. (1698 A. D.) appears. Writings and seals of other owners have been rubbed off for the most part and cannot be correctly deciphered. The front flyleaf contains another seal impression of 'Ināyat-āllāh, mentioned above, and a number of verses written in Persian in different handwritings. Other memoranda and seal impressions are not clearly legible. The back flyleaf is full of notes and quotations from various sources written in red and black ink by different persons.

[2] The author according to Rieu, B. M. P. C. 500, was still alive in 1036 A. H., therefore, the present manuscript was transcribed in his lifetime.

IV. ETHICS

39

ابواب الجنان

Abvāb al-Jinān

"Gates of Paradise," an ethical work based on the Qur'ān and the traditional sayings of the Imāms, by Mīrzā Muḥammad Rafī', poetically surnamed, Wā'iẓ (the Preacher).

The author lived in Isfahan during the reigns of Shāh 'Abbās II, and Shāh Sulaymān, and died about 1694 A. D. He has also left a Dīwān, or a collection of poems. His life has been treated by Riḍā-Qulī Khān, poetically surnamed Hidāyat, in his Riyāḍ al-'Ārifīn, in which he gives a few specimens of his verse and mentions this work.

The present manuscript is divided into a muqaddimah, or an introduction, and fourteen majlises, or lectures, each of which is subdivided into many parts.[1]

Folios 295; 11¾ inches by 6¾ inches; 19 lines to a page, each 4 inches long; written in three different handwritings, in Nasta'līq-i-shikastah-āmīz, on cream-colored paper of slight sheen; margins ruled in red, gold, and blue. Quotations from the Qur'ān and the sayings of the Imāms are written in small Naskh and underlined with red ink. Section-headings are inscribed in red ink. The binding is of plain red leather with black leather on the inside. The colophone gives the name of the last of the scribes, Imām-Qulī Shabustarī, and the date 1228 A. H. (1813 A. D.). This is an original manuscript, which has been rewritten in parts and repaired in many places, and it looks much older than the given date.

[1] For details of the contents see Browne, Cam. Cat. 59-63, and Rieu, S. B. M. P. C. 109-10.

V. SUFISM

40

نزهة الارواح

Nuzhat al-Arwāḥ

"The Delight of Souls," a treatise on the nature and rules of spiritual life, written, according to the Ṣūfī doctrines, by Ḥusayn b. 'Ālim Abū al-Ḥasan al-Ḥusaynī. The book is divided into twenty-eight faṣls (chapters), and in each faṣl are embodied anecdotes, verses, and some sayings of illustrious men. The opening pages contain praises of the Prophet Muḥammad and of the four K͟halīfahs, and an address to Deity.[1]

The author, who is better known by his title, Fak͟hr al-Sādāt, was a celebrated poet and an eminent Ṣūfī. He was born in Guziv, in Ghorian, about A. H. 671 (1272 A. D.). This date is easily calculated from his present work, in the last chapter of which (in folio 112a) he mentions that he has already reached the age of forty. The date of composition of the work is given by the author, on folio 114a, as A. H. 711 (1311 A. D.); hence the date of his birth may be safely placed around A. H. 671. He established himself, later, in Herat, where he gained many followers. He died, according to Dawlats͟hāh, in A. H. 719 (1319 A. D.), but Jāmī, in his Nafaḥāt al-Uns, places his death on the 16th of S͟hawwāl A. H. 718. He is noted for other important and well-known works.[2]

Folios 120, of which 1-3a and 115-20 are blank; 6¾ inches by 4¾ inches, 13 lines to a page, each 3 inches long. Thirty-

[1] For details of contents see Flügel, Vienna Cat. 3.418. Other copies are mentioned by Rieu, B. M. P. C. 40; Sprenger, Oudh Cat. 430; and Ḥāj. K͟hal. 6.321.

[2] See Rieu, B. M. P. C. 608.

six of the folios are written in excellent Naskh on thin native glazed paper; the rest of the folios are written in a different hand in poor Naskh, on paper of heavy quality, and contain numerous mistakes in spelling. Apparently the bulk of the original manuscript was destroyed and the lost portions were restored by a second copyist. Some marginal additions and corrections in different handwritings are also inserted. Chapter-headings and sub-sections are written in red on the original leaves. Most of the folios have been damaged by damp and wormholes. The author's name appears on folio 113a, and the date of composition, which has already been referred to above, appears as 911 instead of 711. This is evidently an error on the part of the second copyist. The original binding is missing, and the book has been rebound in plain boards, the inside covers of which are lined with colored paper. The colophon gives the name of the last copyist, in red ink, as Khān Muḥammad Maḥmūd b. Ḥusayn b. Muḥammad. On the lower section of the colophon, near the bottom of the page, a memorandum of a former owner, Muḥammad Bāqir b. Khwājah Qāḍī b. Khwājah Shams al-Dīn Muḥammad Shīrāzī, states that the manuscript was purchased in the city of Aḥmad Ankar (probably Aḥmadnagar) in the Bombay Presidency in A. H. 990 (1582 A. D.). On the right margin another memorandum, which is not signed nor dated, reads: "I bought this manuscript of Nuzhat al-Arwāḥ, from Mīr Muḥammad, for the sum of eight rupees. If any one claims it, his claim will not be valid."

To the front flyleaf, the signature of Henry George Keene, is affixed. The same signature, with the date of March 1803, and a lozenge seal impression containing the same name and date in Arabic characters, appears on folio 5a. Henry George Keene (1781-1864) was a noted Persian scholar who spent most of his life in India. In 1824 he was appointed a professor of Arabic and Persian at the East

India College at Haileybury, near Hertford. Among his published works are: "Akhlāq-i-Muḥsinī" and "Anwār-i-Suhaylī,"[8] the two well-known works of Kāshifī, consisting of lithographed texts and translations, Hertford 1851; "Persian Fables," London 1833; and "Persian Stories," London 1835.

VI. NATURAL HISTORY

41

عجائب المخلوقات

'Ajā'ib al-Makhlūqāt

A Persian version of a treatise on Natural History, entitled "Wonders of Creation," by Zakariyyā al-Qazvīnī. The translator's name is not given, but the author's name appears as Zakariyyā b. Muḥammad b. Maḥmūd al-Kūfī al-Qazvīnī, who died about 681 A. H.[1] (1282 A. D.). This appellation is in agreement with the one mentioned by an almost contemporary author, Ḥamd-āllāh Mustawfī of Kazvin (b. c. 1281 A. D.),[2] who in his Nuzhat al-Qulūb, attributes the present work, as well as the Āthāru'l-Bilād, or "Monuments of the Lands," to the same author. The work begins with the ordinary preface, of which the initial doxology in the original Arabic is retained.

The Arabic text of the 'Ajā'ib al-Makhlūqāt was edited by F. Wüstenfeld, Göttingen, 1848, and Dr. H. Ethé published a German translation of it in Leipzig, 1868.[3]

[8] See page 69 of this Catalogue.
[1] See Browne, Pers. Lit. Tar. Dom. 64.
[2] See p. 95 supra.
[3] See also S. de Sacy's Chresthomatie, 3. 427-50. For other copies of the manuscript see Rieu, B. M. P. C. 462-3, and Ethé, Desc. Cat. 321.

Folios 292; 10½ inches by 6 inches; 23 lines to a page, each 3½ inches long; written in fair Indian Ta'līq of medium size, on native glazed paper. Margins are ruled in black and blue. The opening page contains an illuminated title-piece in gold and colors in Indian style. The first two folios and folio 3a are written in a poor hand, and the initial doxology in Arabic has been underlined with red ink. The titles are inscribed in red as are some notes and corrections on the margins throughout the manuscript. Approximately two hundred colored paintings, some full-page, others half-page or smaller in size, representing constellations, plants, and animals, employed to illustrate the text, are all the work of a single Indian artist and are of rather inferior workmanship. The old red morocco binding is repaired on the back and sides, and covered with paper on the inside. The colophon supplies the date 1243 A. H. (1827 A. D.); and the name of the scribe, which is given in the last two short lines, has been blocked out by red ink. These lines, however, can be deciphered by holding the page against the light. They read: "Written by Qāḍī Muḥammad S͟hāh b. Qāḍī Murād-Bak͟hs͟h resident of Muḥammad-Ābād." On the inside of the front cover there is a bookplate of Oliver Henry Perkins.

VII. OFFICIAL DOCUMENT

42

وقفنامهٔ شاه سلطان حسين صفوى

Waqf-nāmah'i S͟hāh Sulṭān Ḥusayn Ṣafavī

A historical and official document, written by the order of S͟hāh Sulṭān Ḥusayn Ṣafavī (ruled 1694-1721 A. D.), acknowledging a religious endowment to the people of the city of Isfahan. It sets aside what was, in effect, a funeral par-

lor for the needy Muslims, where they might wash and prepare the bodies of their dead for proper burial, in full accordance with the requirements of Islam. It is stipulated in the document that the building and its equipment may not change hands, may not be sold, and should be free to the poor forever.

Folios 13; 9 inches by 6½ inches; 5 lines to a page, each 3½ inches long; written in excellent Thuluth, on thick native glazed paper with narrow gold-rulings between the lines. The whole page is framed with heavy rulings in gold, blue, red, and green, and there is an extra margin in gold. The first folio is missing from the beginning. Folio 1a, as it now stands in the present manuscript, is sumptuously illuminated, and no doubt was originally one of the double pages which introduced the document. It is surrounded by an elaborate floral border in gold with broad, irregular, gold bands between the lines of writing. All quotations from the Qur'ān appear in gold. The names of God, of the Prophet Muḥammad, and of the Shah, are written in gold letters in the upper margins whenever they are mentioned. Each leaf has been tipped to stub with a blank sheet between, and the manuscript has been rebound in full red crushed levant morocco, gilt-edged with gold clasp.

Folio 10a contains the date of transcription 1118 A. H. (1706 A. D.), and the seal of the Shah is stamped at the bottom of the page. This seal is square, but has a dome-shaped projection on top. It reads: "In the name of the most merciful God, the least of the dogs of Amīr al-Mu'minīn (which means the Emir of the faithful, and is the title of the fourth Khalīfah 'Alī, who is regarded as the first Imām by the Shī'ahs) Sulṭān Ḥusayn[1] 1125 A. H. (1713

[1] Sulṭān Ḥusayn was destined to be one of the most tragic rulers of Iran. In 1721, fifteen years after he made the present waqf, or endowment, an Afghan



ILLUMINATED PAGE OF AN OFFICIAL DOCUMENT OF SHĀH SULṬĀN ḤUSAYN ṢAFAVĪ, DATED 1706 A.D.
(MS. No. 42)

A. D.). The seal evidently was affixed seven years after the transcription. Folios 10b-13a confirm the endowment which is worded by the calligrapher, Muḥammad Bāqir b. Isma'īl al-Ḥusaynī al-Khātūnābādī, whose name appears at the end. Muḥammad Bāqir states that he was directed by His Majesty to write the manuscript which was to remain as a permanent record.

All folios, with the exception of folio 10, bear the impressions of the seals of four witnesses on the lower left margins. These seals are described below:

1. An oval seal which contains the Qur'ānic legend: " There is no God but Allah," and " In the name of the Manifest King," then the name, " Fatḥ-'Alī," [2] and the date 1122 A. H. (1710 A. D.).

2. Underneath the above seal a rectangular seal contains the legend: " Committed to the custody of God, the Rich King, Slave, Muḥammad Bāqir b. Sayyid Ḥasan al-Ḥusaynī,[3] 1106 A. H. (1694 A. D.)."

chief, Maḥmūd, marched against him, defeated his army, and besieged the capital city of Isfahan. The Shah's son, Ṭahmāsp, in the meantime, deserted his father and escaped to Kazvin, where he proclaimed himself the king. Shāh Ḥusayn, on account of famine, offered to capitulate. Maḥmūd entered Isfahan in triumph, and seated himself on the throne in the royal palace. In 1723 Maḥmūd invited three hundred of the principal nobles of Iran to a banquet and murdered them. Not content with this, in 1725 he assembled all the captive members of the royal family, except the Shah and the Queen, and caused them all to be murdered in the courtyard of the palace. At length, Maḥmūd died in that same year, and was succeeded by his cousin Ashraf. In 1729, Ṭahmāsp, the fugitive prince, assisted by Nādir Khān, who later became the Shah of Iran, assembled an army and marched against Ashraf. The latter, alarmed, led an army against the prince, but was defeated and fled through the town, not forgetting to murder the poor old Shāh Ḥusayn. Shāh Ṭahmāsp entered triumphantly into Isfahan.

[2] Fatḥ-'Alī, was apparently the Fatḥ-'Alī Khān Qājār, who at the time was held in much favor at the court, as he was a powerful chief of the strong tribe of the Qājārs. After the conquest of the Afghan invader Maḥmūd, he left Isfahan and joined the young prince Ṭahmāsp, who was getting ready to fight the rebels and to regain the lost throne of his father. Later, however, Fatḥ-'Alī seems to have entertained the idea of desertion. Upon discovering this, Ṭahmāsp put him to death in 1139 A. H. (1726 A. D.). See folios 4b, 6b, 21b, and 22a of the History of Nādir Shāh, manuscript No. 46 of the present Collection.

[3] Muḥammad Bāqir al-Ḥusaynī, whose identity has not been definitely estab-

3. Underneath the above seal there is a small oval seal which contains the name, Muḥammad b. Muḥammad Ḥusayn S̲h̲āh,[4] and the date 1120 A. H. (1708 A. D.).

4. A little to the left of the second seal from the top another small oval seal stamped at an angle, contains the legend: " The Assistance of God and the Conquest are near, His slave, Sayyid Murtaḍā al-Ḥusaynī,[5] 1119 A. H. (1707 A. D.)."

The difference in the dates of the seals can be explained by the fact that some seals were carved earlier than others. A seal once made could be used by its owner as long as it lasted, and, regardless of the date it actually bore, it was considered authentic.

The volume contains two more leaves of smaller size, which follow the text of the manuscript. These are written in good Nasta'līq in Persian, but they give a misleading account of the manuscript, although they do furnish some additional information. This description, which has been signed by Nad̲h̲īr al-Dīn Ḥasan, states that the manuscript was given by S̲h̲āh Sulṭān Ḥusayn to the city of Isfahan and was placed in a public building so that people could profit by it. Ḥasan evidently misread the contents, for it was the funeral parlor and not the manuscript which was given by the Shah.

Ḥasan further states that this manuscript was a por-

lished, belongs, as his name indicates, to the Ḥusaynī family, which has produced many well-known penman in Iran, such as Mīr 'Imād al-Ḥusaynī, Mīr 'Alī al-Ḥusaynī, Mullā Mīr al-Ḥusaynī, and others. He was an accomplished calligrapher, as this manuscript in his handwriting reveals, and undoubtedly was held in great esteem at the court of S̲h̲āh Sulṭān Ḥusayn.

[4] Muḥammad, the son of S̲h̲āh Muḥammad Ḥusayn, was a young prince, who, after his father's death in 1142 A. H. (1729 A. D.), claimed the throne, but was put to death by Ṭahmāsp. See folio 10a, " The History of Nādir S̲h̲āh," manuscript No. 46 in the present Collection.

[5] Sayyid Murtaḍā, about whom no information is available, was no doubt an important figure, and perhaps held a position similar to that of a judge or an attorney general at the court.

tion of a larger volume (whereas only its opening page is missing), and that it had been brought by chance to India, where a certain person named Ja'far-'Alī presented it to Markham Ṣāḥib Bahādur. On August 30, 1806 Mr. Markham presented it to General Tottsville Ṣāḥib Bahādur (the last two words in each case being titles). Then he was called in by Mr. George Sanders Ṣāḥib Bahādur to examine the manuscript and at his order wrote the present description. This is followed by another description in English. Then follows an autograph letter of the original owner, Ja'far-'Alī, written in English in the same handwriting as that of the description. The letter is dated February 4th, 1803, and is addressed to Samuel Young, Esq.; it presents the manuscript to Mr. Young and gives some details concerning it. The English description is full of errors of fact, which show that even the original owner did not know exactly what he possessed.

VIII. HISTORY

(a) *History of Tīmūr*

43

تيمورنامهٔ هاتفى

Tīmūr-nāmah'i Hātifī

The Tīmūr-nāmah of Hātifī, otherwise known as the Ẓafar-nāmah, being a history of Tamerlane in verse.[1]

Folios 190; 9½ inches by 6 inches; 12 lines to a page; written in excellent Nasta'līq on thick native glazed coated paper, in two columns ruled in gold. The written surface of

[1] For other copies of the present work see Rieu, B. M. P. C. 653-4; and Browne, Camb. Cat. 363-5.

the page is 5½ inches by 2½ inches and is framed by borders in gold, red, and blue. Folio 1b is adorned with a splendid title-piece in gold and colors. Section-headings are inscribed in red ink. Most leaves bear water stains, and there are many repaired folios throughout the manuscript. There are five miniatures, almost full-page in size, all of which appear to be the work of the same artist. In style these miniatures recall the general characteristics of the Shāh Ṭahmāsp school and they are from the brush of a skilled artist. Details are:

1. fol. 28a Tīmūr's envoys being entertained at the court of Ḥusayn Ṣūfī of Khwārazm.
2. fol. 58a Tīmūr mounted on a horse, marching on his second campaign against Iran. He is accompanied by three of his generals, and a footman is leading his horse.
3. fol. 72b Tīmūr seated upon his throne in a garden surrounded by his attendants, with musicians in the foreground and two horses in the background.
4. fol. 132b Tīmūr conquering the King of Hindūstān, who is putting up a bitter resistance from one of his fortresses.
5. fol. 140b Tīmūr camping in his winter palace in Qarābāgh, where he receives the envoys from Rūm (envoys of Sulṭān Bāyezīd of Turkey).

The volume is rebound in an eighteenth century Persian red leather binding. The outside covers show a blind-pressed square floral design with corner angles matching and set in gilt borders. The inside of the covers are of black leather. The name of the scribe Muḥammad b. Mullā Mīr al-Ḥusaynī, and the date 991 A. H. (1583 A. D.) are given in the colophon. On the left-hand margin of folio 171a the



TAMERLANE MARCHING ON HIS SECOND CAMPAIGN AGAINST IRAN.
FROM THE TĪMŪR-NĀMAH, PERSIAN, DATED 1583 A.D.
(MS. No. 43, fol. 58a)

impression of a circular seal gives the name of a former owner, Muḥammad Salīm, and the date 1210 A. H. (1795 A. D.). On the lower left margin of folio 172a, another impression of a square seal reads Murtaḍā b. Ṣafar-'Alī and bears the same date as the above seal.

On the back flyleaf the following memorandum in Persian reads: "The property of the slave of the court, and the servant of the most dignified station (the court), which is a source of hope for all creatures, General Mīr Muḥammad Ḥusayn K͟hān, Governor of Maḥālāt and of the districts of Marand, the son of the pious, deceased General Ja'far-Qulī K͟hān, Governor of the aforementioned districts—may God fill his resting place with light. Written on the 24th day of Jumā. II, of the year 1255 A. H. (September 4, 1839 A. D.)." Underneath this writing there are two impressions of the seal of the owner which read: "Muḥammad Ḥusayn b. Ja'far-Qulī, 1255 A. H. (1839 A. D.)."

Mawlānā 'Abd-āllāh Hātifī, a nephew of the famous poet Jāmī, was born in Kharjird, in Khorasan, during the second half of the fifteenth century. He completed his education under the supervision of his celebrated uncle. He owes his chief fame to his mat͟hnawīs. It is said of him that he was not permitted by his uncle to commence on his K͟hamsah, or Quintet, until he was able to give the latter enough evidence of his ability.[2] His K͟hamsah, like that of Niẓāmī,[3] includes the Laylā and Majnūn,[4] K͟husraw and S͟hīrīn, while his Haft Manẓar is styled to form a parallel to the Haft Paykar of Niẓāmī. As a counterpart to the Sikandar-nāmah, he wrote the Tīmūr-nāmah, which he boasted was not like the former based on legend and fables, but was based on historical facts. As a fifth poem to his K͟hamsah he began the S͟hāh-nāmah'i

[2] See, besides the Persian tad͟hkirahs, Sir Ouseley's Biographical Notices of Persian Poets, 143-5 (London 1846).
[3] See page 96 of this Catalogue.
[4] Published by Sir William Jones, Calcutta, 1788.

Ḥadrat-i-Shāh Ismā'īl, which is in the style of the Shāh-nāmah of Firdawsī,[8] but written in praise of Shāh Ismā'īl Ṣafavī. The latter, on his return from a campaign in 917 A. H. (1511 A. D.), paid a surprise visit to the poet, and asked him to make a poetical record of his victories. The poet complied with the monarch's desire but left the book unfinished. Hātifī died in 927 A. H. (1520 A. D.).

(b) *History of India*

44

اقبالنامهٔ جهانگیری

Iqbāl-nāmah'i Jahāngīrī

The second volume of a history of the Mughal Emperor Jahāngīr and of his predecessors by Muḥammad Sharīf, entitled Mu'tamad Khān. The present volume covers the reign of Emperor Akbar and begins with the introduction of the so-called Ilāhī era. The calculator of this era, Mīr Fatḥ-āllāh Shīrāzī, whose name is mentioned in the preface, has been mistaken by some as the author of the work. The present volume, like the Munich Manuscript, begins with the first words of the Akbar-nāmah, and extends from the accession of Akbar to the middle of the forty-fifth year of his reign, and is an abridgment of the above mentioned Akbar-nāmah of Abū al-Faḍl. The author, Mu'tamad Khān, died in 1639 A. D. There is an old mosque still standing in the city of Agra, which is supposed to have been erected by him. The first and second volumes of the Iqbāl-nāmah are very rare.

[8] See page 73 of this Catalogue.

Folios 295; 14¼ inches by 7¾ inches; 21 lines to a page, each 5 inches long; written in beautiful Nasta'līq of large size, on native paper of heavy quality with a slight ivory gloss. The margins are ruled in gold, red, and blue. The section-headings are written in red ink. Some leaves have been repaired and some are damaged by wormholes. Folio 1b is adorned with an exquisite illumination in gold and colors, consisting mainly of paneled floral designs, and this illumination serves as a title-piece to the introduction. In addition there are thirty-nine elaborate illuminations in smaller size ornamented with gold flowered designs of the greatest variety. No two of these are exactly alike, and they serve as caption ornaments to the various sections. The fifty-four miniatures, nearly all full-page size, which illustrate the manuscript, are the work of a single artist, and are delicately painted in the best style of the art of the period. The portrait of Akbar, which appears in almost all of the illustrations, seems to be real and authentic. The details of the illuminations and illustrations are: (Roman numerals indicate the illuminated sections.)

I. fol. 1b Illuminated title-piece to the introduction.

1 fol. 2b The accession of Akbar, a scene in the throne room of the palace. In the foreground are the ministers and a group of musicians. Out in the courtyard are seen the infantry, horses, and elephants.

2 fol. 4b Akbar seated upon his throne surrounded by his ministers and attendants.

3 fol. 10b A battle scene where Akbar is shown fighting Hīmū. Akbar is

mounted on an elephant, and his generals, who are mentioned by their names in the text, are with him.

4 fol. 18a Akbar is shown crossing a river in a beautifully decorated boat, which is preceded and followed by four others which contain his harem. Soldiers, consisting of cavalry and infantry, are shown following him on one bank of the river, while on the other bank are seen a group of the royal household mounted on camels.

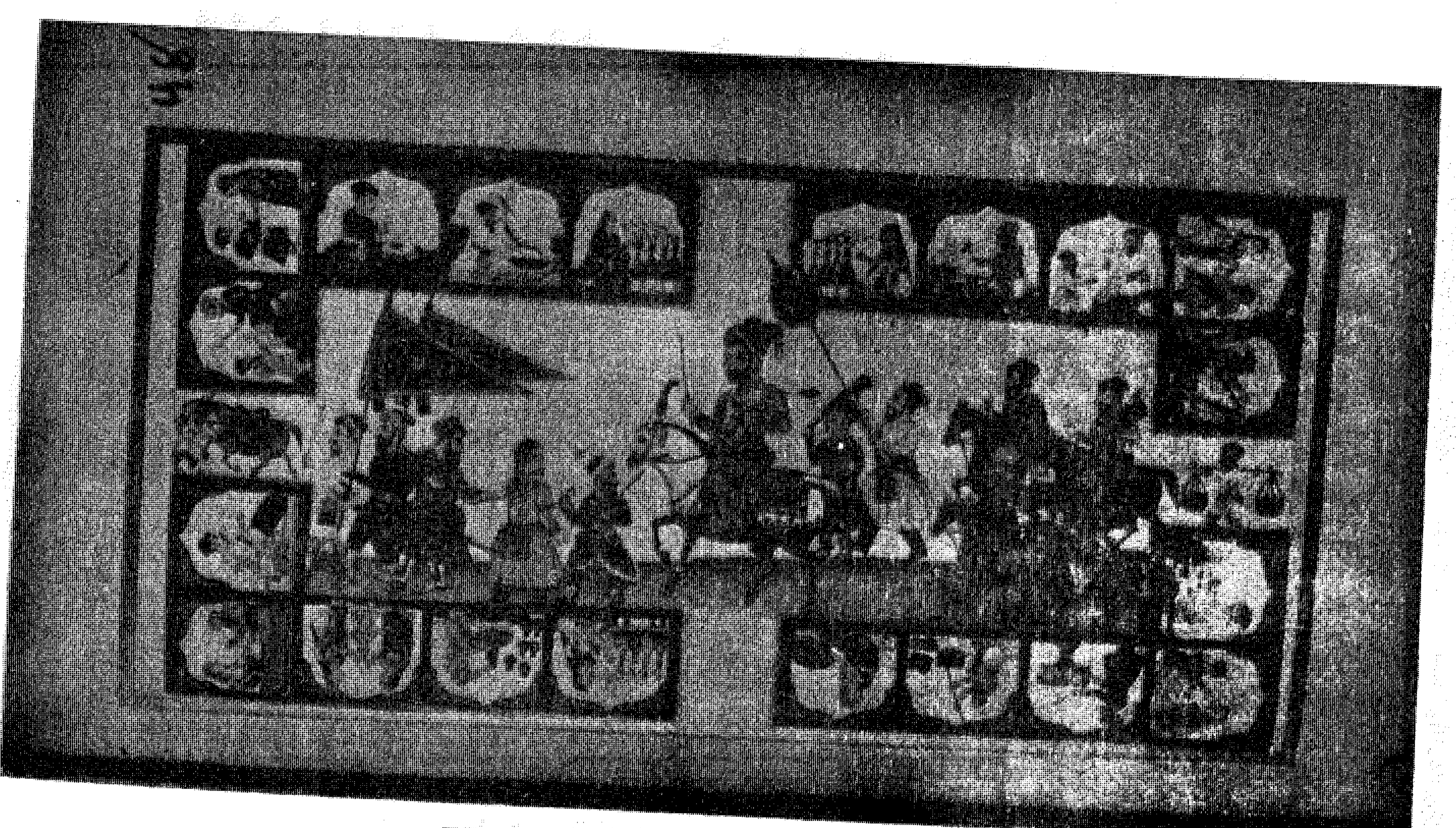
5 fol. 18b A picture of the Delhi Fort, at the gates of which statues of two elephants can be seen.

II. 6 fol. 22a Akbar honoring Shaykh Muḥammad, a religious man, in the fortified castle.

III. 7 fol. 31b Akbar seated upon his throne, and his minister Bāyrām Khān kissing his hands.

IV. 8 fol. 36b A scene from the palace of Shāh Muḥammad-Qulī Khān of Qandahār, at whose defeat the members of his harem are being put to death in accordance with his previous orders.

9 fol. 39b Akbar seated upon his throne, receiving a special gift, consisting of elephants, from Khānzamān and his brother Bahādur Khān.



EMPEROR AKBAR ARRIVING IN DELHI. FROM THE IQBĀL-NĀMAH, INDIAN, XVII CENTURY (MS. No. 44, fol. 54b)

10 fol.	45b	Akbar receiving an envoy of Shāh Ṭahmāsp of Iran.
11 fol.	48a	Akbar seated upon his throne and surrounded by his courtiers is seen distributing valuable gifts to his generals.
V. 12 fol.	54b	Akbar, mounted on his horse, arriving in Delhi. This painting is framed by twenty smaller illustrations in panels, each one of which represents a trade of the inhabitants of Delhi.
VI. 13 fol.	59a	Akbar's army combatting Rāwī.
14 fol.	62b	Akbar, after an elephant hunt, is seen inspecting the captured animals.
15 fol.	96a	Akbar killing a dragon with his sword.
VII. 16 fol.	76b	Akbar shown hunting deer.
17 fol.	77a	The interior of the court where Akbar is shown weighing himself on a large scale using gold as weights.
VIII. 18 fol.	78b	Akbar shown playing polo, and below in another scene he is shooting at a target with his arrow while riding his horse at full speed.
IX. 19 fol.	87a	Akbar mounted on an elephant is followed by his army. One of his men is presenting him the head of a rebel, 'Alī-Qulī.

20 fol. 90b The siege of the fortress of Rānā near Palwah.

X. 21 fol. 94a Akbar hunting lions.

22 fol. 95b One of the royal elephants lifting up with his tusks another elephant, on which Shaykh Muḥammad is riding.

XI. 23 fol. 98b Akbar, who had mounted on the throne of India when he was fourteen years old, is celebrating the fourteenth year of his glorious reign in his palace at Agra.

24 fol. 99a Another scene of the same event.

XII. 25 fol. 102a Akbar shown resting after a tiresome hunting trip.

XIV. 26 fol. 104a Akbar receiving Ḥājjī Āltmish, the envoy of ʻAbd-āllāh, the ruler of Tūrān.

27 fol. 114b Akbar receiving the Farangī (the European) envoys.

28 fol. 116a Akbar, while drunk, attempts to commit suicide with his own sword and cuts his fingers.

XV. 29 fol. 120b Akbar and his viziers mounted on camels marching in procession.

30 fol. 126a Two small towers built of the heads of the rebels at Akbar's orders.

31 fol. 129a Prince Salīm, who later became emperor Jahāngīr, when four years old being entrusted to the care of his teachers by Akbar.



EMPEROR AKBAR RECEIVING THE FARANGĪ (THE EUROPEAN) ENVOYS.
FROM THE IQBĀL-NĀMAH, INDIAN, XVII CENTURY
(MS. No. 44, fol. 114b)

XVI. 32 fol. 139a	A scene from the interior of a mosque built for Akbar.
XVII. 33 fol. 143b	A reception given by the Prime Minister Khānkhānān.
34 fol. 150a	The meeting of Akbar and Mīrzā Sulaymān.
XVIII. 35 fol. 159a	Akbar, dressed as a pilgrim, is sending off Sulṭān Khwājah'i Naqshbandī, as his substitute, to make the pilgrimage to Mecca.
XX. 36 fol. 167a	A hunting scene in which Akbar appears as the central figure.
XXII. 37 fol. 171a	Akbar seated upon his throne receiving the envoy of Quṭb al-Mulk.
38 fol. 178a	A court scene where Akbar appears seated upon his throne.
39 fol. 181b	While two well-known wrestlers are engaged in wrestling, Akbar gives a blow on the head of one of them.
40 fol. 186a	Khwājah Shāh Manṣūr hung on a tree in front of the royal palace.
XXIII. 41 fol. 187a	A scene from the Bāgh-i-Kilāmīr, one of Akbar's palaces.
42 fol. 189a	Another scene of one of Akbar's palaces.
43 fol. 193b	Another view of the same scene.
XXV. 44 fol. 203a	Akbar receiving I'timād Khān at Kābul.
XXVI. 45 fol. 210b	Akbar saving one of the Rājas from death in an elephant fight.
46 fol. 214b	Akbar meeting Prince Dānyāl.

XXX. 47 fol. 234b	A scene from a gulistān (rose-garden).
48 fol. 237b	Akbar is injured falling off from his horse.
49 fol. 238a	Akbar falling off from his elephant.
XXXII. 50 fol. 250b	Part of the royal fleet of which only twelve sailing boats are seen.
XXXIV. 51 fol. 255b	Akbar mistaking his son for a stranger in his harem attacks him with a sword in the dark.
XXXVII. 52 fol. 261a	Akbar receiving Shāh-Qulī Khān.
XXXVIII. 53 fol. 266a	A beautiful garden scene.
XL. 54 fol. 273a	One of the castles of a Rāja built upon rocks and well fortified.

The codex is rebound in black leather back with elaborate lacquered Persian covers with full-page paintings on both, depicting a scene from the court where two princes are shown seated on a rug surrounded by their attendants. In the foreground are a group of musicians and two dancers, a man and a woman, dancing to the beatings of drums. Some verses in Persian, possibly from Niẓāmī, are inscribed in panels, by which the paintings are framed. The colophon is missing; therefore the name of the scribe and the date are not available. On the left-hand margin, near the center of the front flyleaf, there are two large circular dark seal impressions, one of which is smaller than the other. The smaller seal, a little more to the right and above the larger one, reads: "Ra'nā Khān, Fadawī-i-Khānah-zād-i- (a devoted servant born in the house), Pādishāh-i-'Ālam (of the Emperor of the world), Ghāzī (the Conqueror), 'Ālamgīr." Underneath this seal impression and just above the impression of the



EMPEROR AKBAR SHOOTING A LION. FROM THE IQBĀL-[illegible]AH, INDIAN, XVII CENTURY
([illegible]. No. 44, fol. 167a)

larger seal a memorandum in Persian, possibly written by Ra'nā Khān himself, reads: "Presented during his lifetime." The larger seal impression reads: "'Alī Amjad Khān Fadawī-i-Pādishāh-i-Ghāzī (the devoted servant of the warrior king), Muḥammad Shāh, Sana 8 (the eighth year of the reign)." The manuscript was transcribed probably during the first or the second half of the seventeenth century.

45

An earlier portion of the same work containing an account of the reign of Humāyūn and of the early years of Akbar's rule. At the time the manuscript was rebound its contents must have been bound in the wrong order, for the opening pages deal with the thirteenth and fourteenth years of Akbar's reign, while the following folios describe his father Humāyūn's life, and then proceed to give an account of Akbar's birth and accession. The volume ends abruptly in the ninth year of Akbar's rule. The manuscript, however, contains some interesting portions from the first volume of the Iqbāl-nāmah, copies of which, as already mentioned are very rare.

Folios 41; 12½ inches by 7 inches, 23 lines to a page, each 4½ inches long; written in very poor Indian Ta'līq, on native paper of heavy quality, having a café au lait tinge. Many folios have been torn or damaged by wormholes, and many have been repaired. Copious notes and corrections are on the margins. There are twenty-nine very crudely drawn colored illustrations, all of which, judging from the quality of the handwriting, must have been drawn by the copyist himself. The volume is rebound in an antique Kashmir shawl, in which the main pattern consists of three large palm leaf designs. The manuscript, as described in the

above, is incomplete and, therefore, neither the name of the scribe nor the date is available. It was written in India, probably during the latter part of the seventeenth century.

(c) *History of Nādir*

46

تاریخ نادری

Tārīkh-i-Nādirī

A detailed history of Nādir Shāh (ruled 1736-1747 A. D.), known as Jahān-Gushā, or the "World Conqueror," from his birth to his death, by Muḥammad Mahdī Astarābādī, who was attached to the Shah's service. The manuscript contains an epilogue, dated 1171 A. H. (1757 A. D.), in praise of Muḥammad Ḥasan Khān, the chief of the Qājārs. This work has been translated into French by Sir William Jones, under the title of "Histoire de Nader Chah," Paris 1770. Sir William also published an English translation of it in London in 1773.

Folios 270; 9 inches by 5¾ inches; 19 lines to a page, each 3½ inches long; written in Shikastah style, on native glazed paper of ivory finish, within borders of gold, red, and blue. Folio 2b has a blank space on top intended for illumination. There are, throughout the manuscript, twenty-one blank spaces, nearly half-page size, for miniatures which were never painted. Some of these extended over the margin and are framed in gold-rulings. Titles of important events and quotations from the Qur'ān are written in red ink. The binding is of contemporary Persian smooth black morocco, the inside covers of which show a dark-red field decorated with a medallion design. The colophon gives the date 1187

A. H. (1773 A. D.) and the place of transcription, Isfahan, but the name of the copyist is not mentioned. On the front fly-leaf a memorandum in French reads: "Tourike (Tārīkh-i-) Nādirī-histoire de Nadir Chah beau manuscrit qui m'a été donné par le Roi de Perse en 1806." The signature underneath this writing is not legible. The reigning Shah in 1806 was Fatḥ-'Alī Shāh Qājār. At the bottom of the inside of the front cover a visiting card of Le Ch. Ferrao de Castelbranco has been pasted.

(d) *History of Kashmīr*

47

تاريخ كشمير

Tārīkh-i-Kashmīr

I. A history of Kashmir from the earliest times to 1122 A. H. (1710 A. D.), compiled by a native, Nārāyan Kūl. The author, in his preface, states that he had long studied the annals of his country, and familiarized himself with the histories and lives of the rajas and kings, and on various occasions had been requested by the nobles of Kashmir to write a full account of them. Each time, however, he had modestly excused himself as incompetent and incapable of such a vast undertaking. Finally, in the year 1122 A. H., during the fourth year of the reign of 'Ālam Shāh, the vice-governor 'Ārif Khān, who had collected the Sanskrit Chronicles of Kashmir and wished to know their contents, urged him to accept this difficult task, and this time he did not refuse. By consulting the translation made of these Sanskrit Chronicles by Malik Ḥaydar, which had become unpopular because of its length, and by comparing it with the Sanskrit originals and other available texts on the history of Kash-

mir, he was able to eliminate some exaggerated statements, and succeeded in preparing the present abridgment.

The contents, exclusive of the preface, are divided into following sections: Name and origin of Kashmir; List of Rajas; Muslim Kings; Conquest of Yūsuf Khān; Arrival of Akbar, Shāh Jahān, and 'Ālamgīr; List of Ṣūbahdārs (governors) from the conquest to 1122 A. H.; Topography and Wonders of Kashmir.

Folios 141, of which 1-11, and 132-41 are blank; 8¼ inches by 4¾ inches; 13 lines to a page, each 2½ inches long; written in legible Nasta'līq on native glazed paper. The text is framed by borders of gold, red, and blue. Folios 12b and 13a are double-page illuminations with gold interlineations and borders in flower designs. The title-piece, which is in gold and soft colors, and adorns the former folio, is in the Indian style. Section-headings and names of persons are written in red ink. The binding is of original bronzed leather, with a central medallion in colors, with pendants and elaborate borders on the sides, painted in various colors and gold. The inside covers are of plain red leather. The concluding lines on the colophon: "The end of the book of Rāja Tarangīnī," have evidently been inserted later, for this volume is not a translation of the original Sanskrit Chronicle, but, as the author himself states, contains only an abridgment of it.

II. Farhang-i-Kashmīrī, a fragmentary manuscript inserted at the end of the volume, being a versified glossary of Persian and Kashmirian. Author unknown.

Folios 142-58, of which 157 and 158 are blank; 7½ inches by 4¼ inches; 8 lines to a page, each 2 inches long; written in poor Nasta'līq, within double rulings in red. Neither the name of the scribe, nor the date is given, but judging from the style of its writing, illuminations, and binding, the manuscript was transcribed in India, approximately during the second half of the eighteenth century.

48

حشمت کشمیر

Ḥishmat-i-Kashmīr

A history of Kashmir and of the neighboring countries, by 'Abd al-Qādir Khān b. Qāḍī al-Quḍāt Mawlawī Wāṣil-'Alī Khān, completed, as the colophon shows, in Benares, in 1245 A. H., 1830 A. D.

The volume contains a eulogy on Lord William Cavendish Bentinck,[1] and is dedicated to Mr. William Augustus Brooke, the Agent of the East India Company, through whose influence the author's personal Jāgīr (pension) was made hereditary. The book is named Ḥishmat-i-Kashmīr, as a compliment to Mr. Brooke, after the latter's Persian title Ḥishmat al-Dawlah.

The author, in his preface, states that he had been attached earlier to the court of Maharājah Āmrit Rāw, who, by the order of Colonel Wellesley,[2] took up his residence in Benares. It was there that the author met the English Agent Mr. Brooke. He also adds that he was sent to Nepal on several political missions by Governor Duncan,[3] and that his reports, which he personally submitted to Colonel Kirkpatrick,[4] were translated and published in England.[5]

[1] Lord Bentinck (1774-1839) was the first Governor-General to be appointed by the British Government in India in 1833. See Dict. Nat. Biog.

[2] Colonel Wellesley (1760-1842), who was then the Governor-General of India, is the well-known Marquis Wellesley, the elder brother of the great duke of Wellington. See Dict. Nat. Biog.

[3] Jonathan Duncan (1756-1811) was nominated to the East India Company's Service in 1772, and was appointed to the important office of resident and superintendent at Benares by Lord Cornwallis in 1788. See Dict. Nat. Biog.

[4] Colonel William Kirkpatrick (1754-1812) was an officer attached to the Bengal infantry, whose skill in Oriental languages and whose knowledge of the manners and customs of India gained him an early fame in life. He was the military secretary to Marquis Wellesley, and helped to select the library deposited in the India House, at Leadenhall Street, which is now known as the India Office. See Dict. Nat. Biog.

[5] See Col. Wm. Kirkpatrick's account of Nepaul xi and 367, where he mentions Mawlawī 'Abd al-Qādir as a member of his mission sent to Khātunāndu in 1793.

He also claims that he furnished Mr. Moorcroft [6] with some information on the manners, customs, and religion of the Tibetans, which he hopes the latter had published in England. It was to Mr. Moorcroft that he related the story of Mānī, the well-known painter of Iran, and he has included this account in the present work.

The author acknowledges his indebtedness to many of the earlier historians of Kashmir, and states that while he was in the services of ʻAlī Ibrāhīm K͟hān [7] he had the good fortune of making the valuable acquaintance of Sayyid G͟hulām-Ḥusayn K͟hān,[8] from whose book he profited most. His work is based chiefly, however, upon an earlier history of Kashmir by Muḥammad Badīʻ al-Dīn Abū al-Qāsim Aslam, surnamed Munʻimī, entitled, "Gawhar-i-Tuḥfah'i ʻĀlam-S͟hāhī," to which he claims to have made considerable additions.

The book is divided into four c͟hamans, a word which literally means pasture but here is used to signify section, and a k͟hātimah, or a conclusion. C͟haman I consists of a detailed account of Kashmir including:

1. A history of the Hindu rajas.
2. A history of the Muslim kings.
3. Ṣūbahdars (governors) under the Tīmūrides down to the Conquest by Aḥmad S͟hāh Durrānī.
4. Curiosities and wonders of Kashmir.
5. Trade and manufactures of Kashmir.

[6] The person referred to is undoubtedly Mr. William Moorcroft (1765-1825), a veterinary surgeon to the Bengal army, who crossed the Himalayas and examined the sources of the Sutlej and the Indus 1811-2, and who explored Lahore and Kashmir 1819-22, and who published a summary of his travels in 1841. See Dict. Nat. Biog.

[7] The well-known writer of a History of the Marattah Wars in Hindūstān from 1171-99 A. H., written during the administration of the Governor-General Charles Earl Cornwallis, in Benares. See Rieu, B. M. P. C. 327-8.

[8] A grandson of the celebrated S͟hayk͟h of Bengal Sayyid ʻĀlim-āllāh, and the author of the well-known work, Siyar al-Muta'k͟hk͟hirīn, an elaborate history of the Muslim Empire in India, which was translated into English by a French convert to Islam, Ḥājjī Muṣṭafā, and published in Calcutta in 1789. See Rieu, B. M. P. C. 280-1.

Chaman II contains a description of Tibet and Kalmakistan, including an account of Mānī, the painter of Iran, and of his influence upon the religion of the Tibetans.

Chaman III gives an account of Badakhshan.

Chaman IV describes the highlands of Afghanistan and contains a brief history of the Afghans.

Khātimah is written in praise of the just rulers of India, and it ends with a eulogy on the East India Company's rules.

Folios 189; 10½ inches by 6¾ inches; 13 lines to a page, each 3¼ inches long; written in beautiful Nasta'līq, on native glazed paper of medium weight, ruled by gold and red borders. Folios 1b, 2a, 188b, and 189a have gold interlineations, and the opening page contains an exquisite title-piece in gold and colors. The headings are inscribed in red ink. The contemporary binding is of mottled calf with gold-ruled borders on the outside covers and the back. The inside covers are in plain black leather. The colophon gives the name of the author, 'Abd al-Qādir Khān, and the dates 1245 A. H. and 1830 A. D. The manuscript was transcribed in Muhamadabad, in Benares, but the name of the scribe is not given.[9]

IX. FABLES AND TALES

49

انوار سهیلی

Anwār-i-Suhaylī

The well-known version of Kalīlah and Dimnah, or "Fables of Bidpai," by Kamāl al-Dīn Ḥusayn b. 'Alī al-Wa'iẓ, surnamed, Kāshifī.

[9] For other copies see Rieu, B. M. P. C. 1016; and S. B. M. P. C. 57-8.

The author was born at Sabzawar, and lived at Herat during the reign of Abū al-Ghāzī Sulṭān Ḥusayn. He became famous as a preacher and a prose writer, and enjoyed the special favor of Mīr 'Alī Shīr.[1] He died in Herat in 910 A. H. (1504 A. D.).

Kāshifī states in his preface that his patron, Niẓām al-Dīn Amīr Shaykh Aḥmad, called Al-Suhaylī, to whom the work is dedicated, ordered that an easier version of the Kalīlah and Dimnah be made, since the original version in Persian by Naṣr-āllāh was full of antiquated expressions difficult to understand. He felt obliged, therefore, to leave out the first two chapters and reduce the work to fourteen.

It may be of interest to note in this connection that the fables were first rendered into Pahlawi, and subsequently into Arabic by 'Abd-āllāh b. Al-Muqaffā (b. 725 A. D.). The first Persian version from the Arabic was made by Abū al-Ma'ālī Naṣr-āllāh, whose work was abridged by Kāshifī. A later Persian version was made by Shaykh Abū al-Faḍl.[2]

The Anwār-i-Suhaylī was printed in Hertford, 1805, in Calcutta 1804, 1816, and many times later. English translations by H. G. Keene, E. B. Eastwick, and A. N. Wallaston were published in 1851, 1854, and 1878, respectively. See also S. de Sacy, Fables de Bidpai, preface 42-7.

Folios 149; 11 inches by 6⅝ inches; 27 lines to a page, each 4¼ inches long; written in the most excellent Nasta'līq-i-shikastah-āmīz, on a paper of heavy quality with an ivory finish. Quotations from the Qur'ān are written in Naskh and underlined with red ink. Titles are inscribed in red ink. Folio 1b contains a blank space for a title-piece which was evidently intended to be illuminated. Some leaves in the front

[1] See page 164 of this Catalogue.
[2] For details of contents, and for a list of Kāshifī's other works see Rieu, B. M. P. C. 756, and Ethé, Desc. Cat. 307, and 378-9.

have become loose, but are in perfect condition. The binding is of original lacquer with elaborate floral design on covers; doublures are lacquered and ornamented in similar design. The name of the scribe, Hādī b. Bahā al-Dīn, a merchant from Kashan, and the date 1238 A. H. (1822 A. D.) are given. On the upper left margin of folio 2a, a seal impression of a former owner reads: "'Abd al-Raḥmān al-Ḥusaynī 1247 A. H. (1831 A. D.)." The back flyleaf contains some insignificant memoranda in Persian made by various former owners.

X. POETRY

Firdawsī
(935-1025 A. D.)

Firdawsī, the great epic poet of Iran, was born at Tus, in the province of Khorasan, in the year 935 A. D. The oldest and most authentic account of his life is given by Niẓāmī al-'Arūḍī al-Samarqandī, in his well-known work entitled the "Chahār Maqālah," or "The Four Discourses." 'Arūḍī states that he visited Firdawsī's tomb in the year 510 A. H. (1116 A. D.), or ninety-one years after the poet's death.[1] According to the same authority, Firdawsī's father belonged to the dihqān class, a family of small landed proprietors; he lived on the rents he derived from his lands and was, therefore, quite independent. Firdawsī, however, left Tus, at an early age, and went to Ghazni in quest of fortune. There he was introduced to Sulṭān Maḥmūd, whose court, after the decay of the power of the 'Abbāsids in Baghdad, had become the center of Persian literary and scientific activities. The name Firdawsī, which he used as his nom de plume,

[1] See "Chahar Maqālah," Mīrzā Muḥammad, Persian text 51, E. J. W. Gibb Memorial Series, London Luzac and Co. 1910.

was bestowed upon him by Sulṭān Maḥmūd, his real name being Abū al-Qāsim Ḥasan b. ʿAlī of Ṭūs.

At Ghazni he gained more favors from the sultan, and was commissioned to compose a history of Iran in verse. Before coming to Ghazni Firdawsī had made an extensive study of the materials and sources for such a gigantic task, and was, therefore, well-prepared to undertake the work. In fact, he later incorporated in his poem one thousand original verses of Daqīqī, who had attempted before him to write a great national epic. Firdawsī spent thirty years in completing his lengthy poem of sixty thousand couplets, as stated by the poet himself, and named it the "Shāh-nāmah," or the Book of Kings, dedicating it to his patron Sulṭān Maḥmūd, who had promised to pay him one gold piece for each couplet that he composed. Maḥmūd, influenced by his jealous courtiers, is said to have substituted silver in place of gold, and thus to have deprived the poet of his expectations. Firdawsī, in bitter disappointment, refused to accept the silver. When the sultan heard of his refusal, he condemned Firdawsī to be trampled to death under the feet of elephants. Firdawsī, anticipating the sultan's rage, had fled. Later he wrote an immortal satire on Sulṭān Maḥmūd, pointing out very cleverly that the treatment he had suffered was all that could be expected from a king who had been born a slave. While in Tabaristan Firdawsī composed his romantic poem, Yūsuf-ū-Zulaykhā, or "Joseph and Potiphar's Wife," a story which he is supposed to have based on the Sūrat Yūsuf, the twelfth Chapter of the Qur'ān. He remained in exile for several years and finally returned to his native town of Tus, where he died in poverty at the age of ninety.

In the meantime Maḥmūd repented of his conduct, and upon learning of the poet's secret return, ordered that sixty thousand dīnārs (gold coins) worth of indigo be sent to Firdawsī. But it was too late, for as the camels bearing

the poet's reward entered the Rūdbān Gate of the city, the funeral procession of Firdawsī was wending its way out of the Razān Gate on the other side.

For translations and editions of the Shāh-nāmah see bibliographical citations in Th. Nöldeke's Das Iranische Nationalepos, in Geiger and Kuhn's Grundriss der Iranischen Philologie, 2. 130-211, Strassburg 1896. For other details about his life and works, see E. G. Browne, Literary History of Persia, 2. 129-47, London and New York 1906; P. Horn, Persische Litteratur, 81-114, Leipzig 1901. There is an abridgment of the Shāh-nāmah in English by J. and J. A. Atkinson, London and New York 1886; an English translation into blank verse in 9 volumes by A. G. and E. Warner, London 1905-24; a French translation in 7 volumes by J. Mohl, Paris 1876-78; and an Italian translation by I. Pizzi, Turin 1886-88. There is also a German translation in three volumes by Rückert, edited by Bayer, in Berlin 1890-95.

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شاهنامۀ فردوسی

Shāh-nāmah'i Firdawsī

A copy of Firdawsī's Shāh-nāmah with an incomplete preface.

The Shāh-nāmah of Firdawsī is a history of the kings of Iran in verse, based upon older annals now extinct. It begins with the legendary and mythical rule of Kayūmarth, or Gayūmart, who, according to tradition, lived about the middle of the third millenium before the Christian era. It ends with the disappearance of the last Sasanian King, Yazdigurd III, whose empire fell into the hands of his Arab conquerors in 641 A. D.

Folios 534, of which 1-3, 9a, and 40a are blank, and 441b in part; 13¼ inches by 9 inches; height and width of written

portion of the pages 10 inches by 5½ inches respectively; 25 lines to a page; written in beautiful Nasta'līq of medium size, on native glazed thin paper, in four columns, with marginal rulings in gold, red, and blue. Folio 4a contains a miniature depicting the story of the introduction of Firdawsī at Sulṭān Maḥmūd Ghaznavī's court and of his meeting the popular court poets 'Unṣurī, 'Asjadī, and Farrukhī. Folios 4a-8 comprise the preface beginning:

بهترین کلامی که اهل کمال مطلع شاهنامه بسازند وخوبترین حدیثی که
سخن بروران بدان پردازند الخ

This preface places the death of the poet in the year 416 A. H. (1025 A. D.). The opening page of the preface, folio 4b, and folios 9b and 140b, which introduce the two subdivisions of the poem, are richly illuminated in gold and colors. The headings are written in red ink but occasionally the panels intended for titles are left blank. Many pages have been repaired by patches, and some are soiled by damp. The manuscript contains forty-six nearly full-page miniatures, which are the work of an unskilled artist, in the style of the Tīmūrid school painted considerably later. The subjects of the paintings are: (The Roman numerals indicate the sections which contain illuminations.)

	1 fol.	4a	Firdawsī meeting the court poets of Sulṭān Maḥmūd Ghaznavī.
I.	fol.	4b	Illuminated title-piece to the preface.
II.	2 fol.	24a	The death of Īraj at the hands of his brothers.
	3 fol.	30a	Combat of Manūchahr with Salm and Tūr.
	4 fol.	31b	Manūchahr slaying Salm.
	5 fol.	48b	Rustam killing the white elephant.
	6 fol.	50a	The death of Manūchahr and the accession of Nawdhar.

7 fol. 61b Rakhsh Rustam's horse killing a lion.
8 fol. 62b The youthful Zāl restored to his father Sām by Sīmurgh.
9 fol. 64b Rustam killing the dragon.
10 fol. 67a Rustam fighting with the Dīv-i-Sapīd, or White Demon.
11 fol. 75a Kay-Kāwūs attempts to fly to heaven by fastening young eagles to his throne.
12 fol. 77b Rustam's combat with Aklūs which ends with the latter's death.
13 fol. 86b Rustam throws down Suhrāb from his horse.
14 fol. 93b Siyāwush passing through the fire ordeal.
15 fol. 107b Garwī-Zirah slaying Siyāwush.
16 fol. 113a Rustam overcomes Farāmarz in combat.
17 fol. 118b Gīv attacking Pīrān with his lasso.
18 fol. 132a Combat between Bīzhan and Farūd.
19 fol. 137a Farīburz fighting the Turanians.

III. 20 fol. 161b Rustam overcoming the Turanian army.
21 fol. 163a Rustam throws his lasso and catches the Khāqān, or the Emperor of China, and pulls him down from his elephant.
22 fol. 175a Bīzhan being entertained by a group of women musicians.
23 fol. 196a Bīzhan slaying Hūmān.
24 fol. 219b Combat of Kay-Khusraw with Shīdah.
25 fol. 221b Shīdah killed by Khusraw.
26 fol. 227a Kay-Khusraw challenging Afrāsiyāb.
27 fol. 237b Afrāsiyāb killed by Kay-Khusraw.
28 fol. 242a Rustam meeting Kay-Khusraw.
29 fol. 248b Gushtāsp meeting the daughter of the Emperor of Byzantium.
30 fol. 250b Gushtāsp killing a wolf.

31 fol. 252b Gushtāsp fighting the dragon.
32 fol. 265b Bīzhan in chains led into the presence of Afrāsiyāb.
33 fol. 274b Asfandiyār attacking the wolves.
34 fol. 275a Asfandiyār killing the dragon.
35 fol. 285b Bahman delivering a message to Rustam from Asfandiyār.
36 fol. 296b Battle of Rustam of Īrān and Afrāsiyāb of Tūrān.
37 fol. 298b Gushtāsp learns of the death of Afrāsiyāb.
38. fol. 301b Rustam trapped in a spiked pit.
39 fol. 313b Death of Darius III.
40 fol. 333b Death of Alexander.
41 fol. 340a A scene from the interior of a palace where two women are shown spinning.
42 fol. 368b Bahrām slaying two lions.
43 fol. 372a Another scene where Bahrām is fighting with two lions.
44 fol. 392a Bahrām meeting the daughter of the King of India.
45 fol. 426b The daughter of the King of China received by Anūshīrawān.
46 fol. 441b Ṭalkhand's mother is informed of his death.

The volume is rebound in a modern crimson binding on the inside covers of which the original blind-pressed brown covers have been preserved. The last pages and the colophon are missing; therefore, neither the name of the copyist nor the date of transcription appears. The manuscript, judging from the quality of its illuminations, and the paper on which it is written, is probably the product of the second half of the fifteenth or the early part of the sixteenth century.

51

A complete copy of Firdawsī's S̲h̲āh-nāmah, with a preface.

Folios 464; 14 inches by 10 inches; 25 lines to a page, written in beautiful Nasta'līq, on native glazed thick paper, in four columns, with marginal rulings in gold and blue. The preface is the so-called "Older Preface"[1] and its opening pages, folios 1b and 2a, are very richly illuminated in gold and colors, the whole page being inset in sumptuously ornamented wider margins with decorative panels above and below the text which runs 9 lines to a page. The remaining portion of the preface (folios 2b-7a) runs 25 lines to a page and includes an account of Firdawsī's life and of events preceding and following his introduction to the court of Sulṭān Maḥmūd. It also contains Firdawsī's satire on Sulṭān Maḥmūd, and a list of the old Persian kings with their dates. Folio 7b contains an exquisite 'unwān, or title-piece, of decorative flower designs in gold and colors. The numerous small caption-bands, which head the different sections of the epic narrative, are left uncolored and are inscribed in gold or in blue characters. There are twenty-three large miniatures, averaging about 8 inches by 5 inches, most of which have been rubbed off and retouched. The work is that of a skilled brush and much in the style of the late Ṣafavī school.

The subject matter of paintings:

I. fol. 1b-2a Illuminated title-pieces to the preface.

II. 1 fol. 10a Kayūmart̲h̲ seated upon his throne.
2 fol. 25a Farīdūn's sons killing their brother Iraj.
3 fol. 33b The fabulous bird Sīmurg̲h̲ restoring the youthful Zāl to his father Sām.

[1] See Rieu, B. M. P. C. 534.

4 fol. 60b Rustam lifting up Afrāsiyāb by his belt.
5 fol. 90b Rustam finds out that he has slain his own son by mistake.
6 fol. 98b Siyāwush passing through the fire ordeal.
7 fol. 116a Siyāwush slain by Garwī-Zirah.
8 fol. 129a Kay-Khusraw, Farangīz, and Gīv crossing the Oxus.
9 fol. 152a The Iranian and the Turanian armies meeting.
10 fol. 163a Rustam's combat with Ashkabūs.
11 fol. 180b Akwān Dīv throws Rustam into the sea.
12 fol. 220a Rustam fighting with Bārzū.
13 fol. 242a Bārman killed by Rāham.
14 fol. 256a Pashank slain by Kay-Khusraw.
15 fol. 273b Kay-Khusraw killing Afrāsiyāb.
16 fol. 290a Gushtāsp exhibiting his skill in polo to the Emperor of Byzantium.
17 fol. 315a Arjāsb killed by Asfandiyār.
18 fol. 354a Bahman fighting with Hūmāy.
19 fol. 364b Rustam trapped in a well dug by his half brother.
20 fol. 393a Combat between Farāmarz and Bahman.
21 fol. 435b Bahman killed by a dragon.
22 fol. 445a Two men executed by hanging in accordance with the order of Anūshīrawān.
23 fol. 463a Alexander's death.

The codex is rebound in Persian original gold stamped shagreen binding which is somewhat worn and some of its illuminations have been rubbed off. The outside covers show a blind-pressed medallion, pendants above and below, and harmonizing corner angles all gracefully decorated with tendril traceries, and dusted with gold. The inside covers are lined with plain paper. The colophon is missing and so are the name of the scribe and the date. The autograph and

the seal of a former owner, Muḥammad Ja'far, and the date 1151 A. H. (1738 A. D.) appear on the front flyleaf. The manuscript was written probably during the second half of the sixteenth or the beginning of the seventeenth century.

52

A complete copy of the Shāh-nāmah with a preface.

Folios 513, each leaf inlaid, of which 16 leaves and folios 471b, 472a, and 505b are blank; 13½ inches by 8 inches; height and width of written pages 8¾ inches by 5 inches respectively; 25 lines to a page, written in beautiful Nasta'līq of medium size, on native glazed paper of ivory finish, in four columns, with marginal rulings of gold, red, and blue. The headings are in gold or in red. Folio 9b contains a full page illumination, consisting of an octagonal medallion in floral design, with pendants above and below in gold and colors upon a gold background, and corner angles in similar designs. Folios 9b and 10a, which form the opening pages of the preface, are sumptuously illuminated, and the text in them runs 9 lines to a page. The whole page is inset in richly embellished wide margins and each border is painted in different colors, and covered with gold flower designs. In the remaining pages of the preface (folios 10b-15a), in which is also included Firdawsī's satire on Sulṭān Maḥmūd, the text runs 25 lines to a page. The preface is the so-called "Older Preface."[1] It concludes with a list of the old Persian kings, including the duration of their reigns. There are five splendid 'unwāns, or title-pieces, in gold and colors which serve as captions to the different sections on folios 15b, 109b, 149b, 384b, and 472b. The manuscript is illuminated by thirty-four miniatures, painted much later, in

[1] See Rieu, B. M. P. C. 534.

the style of the Ṣafavī school, and some of these have been repaired and retouched. The subjects are as follows:

I. fol. 15b Illuminated title-piece to the first section.
1 fol. 18b Kayūmarth, the first king of Iran, seated on his throne.
2 fol. 28a Farīdūn is about to slay the serpent-shouldered Ḍaḥḥāk.
3 fol. 35a Īraj, the son of Farīdūn, is slain by his brothers Salm and Tūr.
4 fol. 43a Sīmurgh, the fabulous bird, restores the youthful Zāl to his father Sām.
5 fol. 58b The marriage of Zāl and Rūdābah.
6 fol. 64a Afrāsiyāb capturing Nawdhar.
7 fol. 71b Rustam in combat with Afrāsiyāb.
8 fol. 80b Rustam killing the Dīv-i-Safīd, or White Demon.
9 fol. 89b Kay-Kāwūs attempts to fly to heaven by fastening young eagles to his throne.
10 fol. 104b Rustam kills his son Suhrāb in combat.
II. 11 fol. 114b Siyāwush passes through the fire ordeal to prove his innocence.
12 fol. 145b Kay-Khusraw, Gīv, and Farangīz crossing the river Jayḥūn, or the Oxus, on horseback.
III. 13 fol. 158a Zarāsp, the son of Ṭūs, slain by Farūd.
14 fol. 184a Rustam throws his lasso and catches the Khāqān, or King of China, and pulls him down from his elephant.
15 fol. 187a Combat of Rustam with Ashkabūs, the leader of the Turanians.
16 fol. 197b Rustam carried off in his sleep by the demon Akwān Dīv.
17 fol. 204a Combat between Garsīwaz and Bīzhan.
18 fol. 213a Rustam rescues Bīzhan from the well.

19 fol. 238a	Rustam ovecomes Farāmarz in combat.
20 fol. 265b	Hūmān slain by Bīzhan.
21 fol. 276b	Farīburz in combat with Kulbād.
22 fol. 291b	Kay-Khusraw slays Shīdah, the son of Afrāsiyāb.
23 fol. 309a	Garsīwaz cut asunder by the executioner at Kay-Khusraw's command.
24 fol. 344b	Asfandiyār killing the Sīmurgh.
25 fol. 364a	Shaghād, Rustam's half brother traps him into a spiked pit dug in the hunting ground, but Rustam transfixes Shaghād through the trunk of a tree, behind which the latter had taken refuge.
26 fol. 381a	Asfandiyār slain with a two-pronged arrow shot into his eyes by Rustam.
IV. 27 fol. 414b	Bahman, the son of Asfandiyār, being entertained by Lūlū.
28 fol. 437a	The poor man's cow frightened away by the king's cow.
29 fol. 441a	Bahman captures Farāmarz and puts him to death.
30 fol. 455b	Combat of Adharbārzīn with the Dī[illegible]-i-Siyāh, or Black Demon.
31 fol. 468a	Bahman killing a dragon.
V. 32 fol. 481b	Alexander lamenting the death of Darius III.
33 fol. 498b	Alexander and the Sage Khiḍr at the foot of the Fountain of Life.
34 fol. 504a	Death of Alexander.

The binding is of heavy leather with blind-pressed medallion designs in gold. The outside covers are alike and show an inner field of red grained leather, with designs of a medallion and pendants in black.

The name of the scribe does not appear, but the date given in the colophon (folio 505a) is 996 A. H. (1587 A. D.). The front flyleaf contains a bookplate of Oliver H. Perkins.

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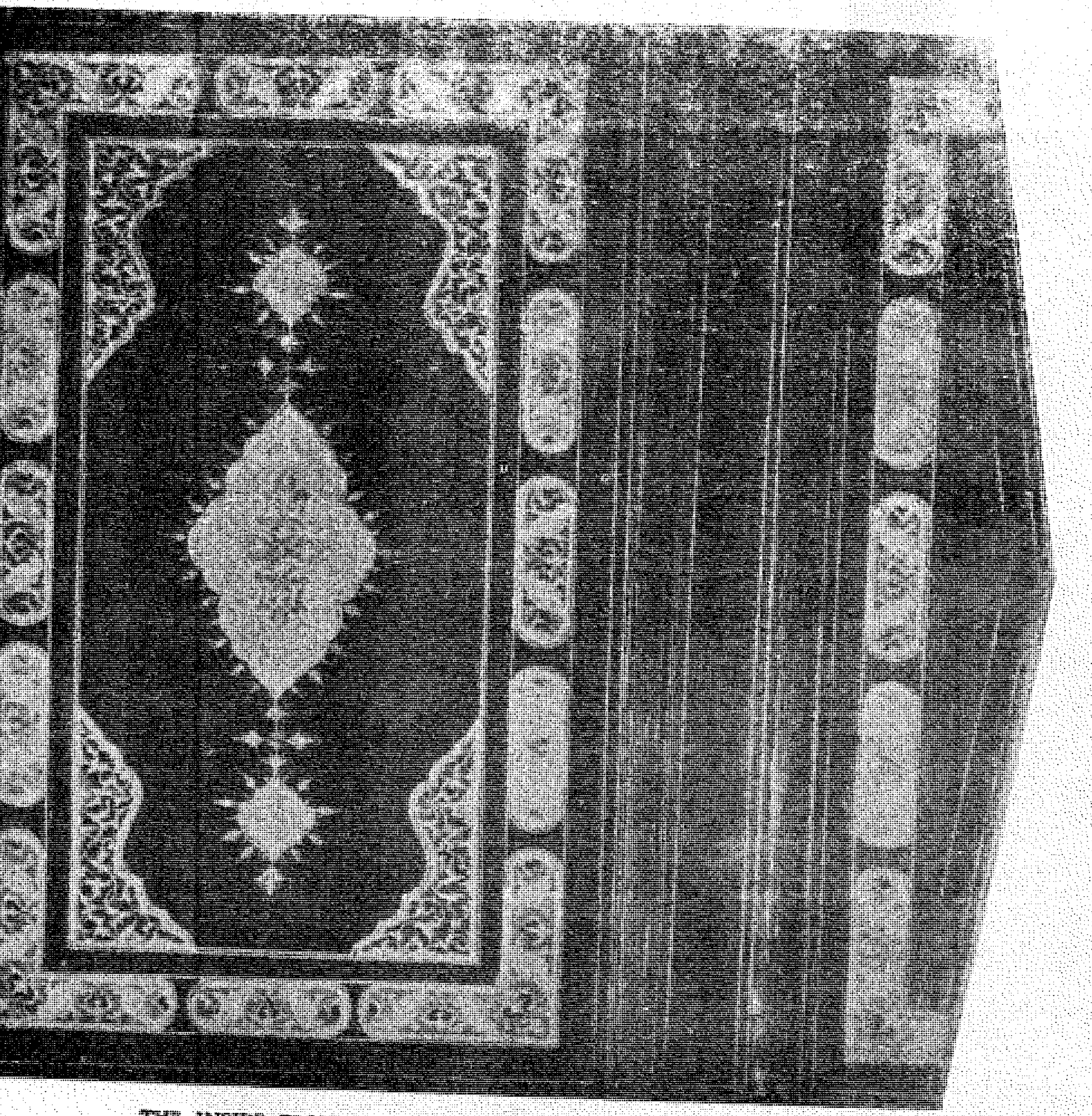
A complete copy of Firdawsī's Shāh-nāmah without a preface.

Folios 385, of which 1a is blank; 14 inches by 8½ inches; 33 lines to a page, written in an early form of Ta'līq, on native glazed paper of ivory finish, in four columns, with marginal rulings of gold, red, and blue. Nearly every page has been repaired, and many are soiled by damp and bear other spots. The headings are written in gold, red, and blue but very often the panels in which the titles are inserted have been left blank. Folio 1b contains an exquisite title-piece in gold and colors. The manuscript is decorated with twenty-one half-page miniatures of high quality in the style of the well-known school of Riḍā 'Abbāsī. The subjects are:

I. fol. 1b Illuminated title-piece.
1 fol. 8a Farīdūn's sons received by the King of Yaman.
2 fol. 15b The meeting of Miḥrāb-i-Kābul and Zāl.
3 fol. 22b Miḥrāb, who was offended by Rūdābah, is being sued for reconciliation.
4 fol. 39a Rustam killing the dragon.
5 fol. 41a Rustam slaying the Dīv-i-Safīd, or White Demon.
6 fol. 47a Kay-Kāwūs making an attempt to fly to heaven.
7 fol. 58a Rustam having severely wounded Suhrāb finds out his real identity.
8 fol. 63b Sūdābah plotting against Siyāwush.



THE OUTSIDE FRONT COVER AND FLAP OF A PERSIAN BINDING, DATED 1591 A.D.
(MS. No. 53)



THE INSIDE FRONT COVER AND FLAP OF A PERSIAN BINDING, DATED 1591 A.D.
(MS. No. 53)



RUSTAM LIFTING UP PŪLĀDWAND. FROM THE SHĀH-NĀMAH, PERSIAN, DATED 1591 A.D.
(MS. No. 53, fol. 121b)



BĪZHAN LED IN CHAINS BEFORE AFRĀSIYĀB. FROM THE SHĀH-NĀMAH, PERSIAN, DATED 1591 A.D.
(MS. No. 53, fol. 289b)

9 fol. 92b Farūd fighting the Iranian army.
10 fol. 109b Rustam coming to the help of the Iranians.
11 fol. 121b Pūlādwand being lifted up by Rustam.
12 fol. 142b Bīzhan killing Hūmān.
13 fol. 161b Shīdah and Kay-Khusraw engaged in a battle.
14 fol. 175a Kay-Khusraw slaying Afrāsiyāb.
15 fol. 203b Gushtāsp killing the dragon.
16 fol. 229b Dārā threatening his own mother in order to learn the truth from her.
17 fol. 242a Alexander, while in Babylon, interviews a woman to whom a strange creature was born.
18 fol. 248a A scene in which a group of women are shown spinning.
19 fol. 289b Bīzhan led in chains before Afrāsiyāb.
20 fol. 304a Rūzān and a Jew are executed by hanging at the order of Anūshīrawān.
21 fol. 308b Bahrām coming back from India with the daughter of the king of Hindūstān.

The binding is of contemporary Persian black leather with blind-pressed floral designs in gilt and colors. These patterns, on the outside covers, comprise a large medallion with double pendants above and below, and the corner angles harmonize in style with the central design. The same pattern appears on the outside of the flap. The inside covers show an inner field of red grained leather, with blind-pressed elongated gold medallion, pendants, and corner angles, cut out and embellished by filigree work upon a green background. The whole of the field is framed by blind-pressed panels cut out by filigree harmonizing in style with the central figure. The inside cover of the flap is of identical design and workmanship. This is a fine specimen of the binding of the period. The colophon bears the name of the scribe Muḥammad ibn Shaykh 'Aqīl al-Sharīf al-Qumī, and the date 1000 A. H. (1591 A. D.).

54

A copy of Firdawsī's Shāh-nāmah.

Folios 499, each leaf inlaid of which folios 1, 2, 3a, 266b, 267a, 495b, and 496-499 are blank; 12 inches by 7¾ inches; height and width of written pages 8 inches by 5 inches respectively; 25 lines to a page, written in legible Nasta'līq in four columns, on native glazed paper, with marginal rulings in gold, red, and blue. Some pages are damaged by worms. The headings are in red ink, but some of them have not been inserted. There are two illuminations, which serve as title-pieces, and four miniatures in the style of the late Mughal school, all of which have been retouched. On the reverse of each miniature a full-page design of a flower in gold and colors has been painted. Pages facing the miniatures are illuminated in gold and their margins are sumptuously decorated. The two title-pieces are in arabesque style and are very finely executed. The subjects of paintings are:

I (a) fol. 3b Illuminated title-piece.
1 fol. 6b Kayūmarth, the first king of Iran seated on his throne.
2 fol. 48b Rustam in combat with Afrāsiyāb seizes him by the girdle and lifts him up from the saddle; Afrāsiyāb is saved by the girdle's breaking.
3 fol. 58a Rustam's horse killing a lion.
4 fol. 55a Rustam's fight with the demon Arzhank, who is killed.
II (b) fol. 268a Illuminated title-piece to the second subdivision of the work.

This manuscript is divided only into two subdivisions and is rebound in a modern blue morocco binding. The last page is imperfect, without the name of the scribe or the date. It



KAY-KĀWŪS FLYING TO HEAVEN ON HIS THRONE. FROM THE SHĀH-NĀMAH, INDIAN, C. XVIII CENTURY
(MS. No. 55, fol. 73a)

was written probably during the latter half of the seventeenth or the early part of the eighteenth century.

55

A copy of Firdawsī's Shāh-nāmah.

Folios 559, each leaf inlaid, of which 154a, 333a, 435b, and 454a are blank; 12¼ inches by 8 inches; height and width of the written portions of the pages 8 inches by 4½ inches respectively; 25 lines to a page, written in an ungraceful, but clear, Indian Ta'līq hand of the seventeenth or eighteenth century, in four columns, on native bombacyne paper, with marginal rulings in gold, red, and green. The headings are written in red ink. In addition to the richly illuminated title-pieces introducing the four separate books (folios 1b, 154b, 333b, and 454b), there are fifteen nearly full-page miniatures all executed by the same artist. There is an indication that there were originally sixteen miniatures and that one of them is now missing, for folio 381b is illuminated in the style of other folios facing the paintings. The miniatures, which are in the style of the late Mughal school, are fine examples of their type. Pages facing the title-pieces and their margins are illuminated in gold. On pages facing the miniatures the text is embellished by setting some of the verses in panels which are ornamented in gilt and colors. The subjects of the miniatures are as follows:

I. 1 fol. 8a Ḍaḥḥāk, the tyrant of Babylon and Arabia slaying Jamshīd.
2 fol. 43b Rustam's birth. (The Caesarian operation is illustrated.)
3 fol. 45a Rustam kills the white elephant.
4 fol. 63b Rustam's horse Rakhsh fighting the dragon.

	5 fol. 73a	Kay-Kāwūs flying to heaven on his throne.
	6 fol. 88b	Rustam slays his son Suhrāb.
	7 fol. 90a	Suhrāb's funeral procession.
II.	8 fol. 171a	Rustam overcomes Kāmūs.
	9 fol. 189a	The demon Akwān throws Rustam into the sea.
	10 fol. 229b	Pīlsam killing Gīv.
	11 fol. 251b	Battle between Hūmān and Bīzhan.
	12 fol. 293b	Afrāsiyāb slain by Kay-Khusraw.
	13 fol. 328a	A scene from Asfandiyār's camp.
III.	14 fol. 371a	Darius III, in his last moments, giving some advice to Alexander.
IV.	15 fol. 470b	A game of chess.

The binding is of native brown morocco with silver-tooled panels on sides and silver flowers on back. Neither the name of the scribe nor the date is given. Folios 1a and 559b bear six large seals of noted personages with dates, who formerly owned the manuscript. Of these the following five seals, some of which have been stamped several times; are legible:

1. 'Abd al-Qādir Khānah-zād-i-Pādishāh-i-Ghāzī (a slave born in the house of the Warrior King) Muḥammad Shāh, Sanah 10 (the tenth year of the reign) 1140 A. H. (1727 A. D.).
2. Ṣalāḥ al-Dīn Khān (the last a title of nobility) Fadawī-i-Pādishāh-i-Ghāzī (the devoted servant of the Warrior King) Muḥammad Shāh 1145 A. H. (1732 A. D.).
3. Sayf al-Mulk (a title meaning the sword of the kingdom) Nuṣrat al-Dawlah (the victory of the Empire) Sayyid Najābat 'Alī Khān [1] Bahādur (a title meaning

[1] Najābat 'Alī Khān was the second son of Mīr Ja'far-'Alī Khān, governor of Bengal, Behar, and Urisa. He succeeded his brother Najm al-Dawlah, who died of small-pox in 1766. A pension was granted to him by the English. He



BATTLE BETWEEN HŪMĀN AND BĪZHAN. FROM THE SHĀH-NĀMAH, INDIAN, C. XVIII CENTURY
(MS. No. 55, fol. 251b)

brave) Sipahdār-i-Jank (commander of the army) 1169 A. H. (1755 A. D.).

4. Badr al-Dawlah (the Full Moon of the Kingdom) Shujā' al-Mulk (the Brave of the Country) Sa'ādatmand Khān Muḥammad Bahādur 1245 A. H. (1829 A. D.).

5. Muhr-i-Niyābat (the seal of deputyship) Qāḍī (judge) Afḍal-'Alī ibn Najaf-'Alī 1289 A. H. (1872 A. D.).

A memorandum in Persian above this last seal which is the largest of all, reads: "Acquired from the Royal Library." Another memorandum below it reads: "In the year 1290 A. H. (1873 A. D.), bought from the Library of Muḥammad Shāh for the sum of 200 rupees." On the left-hand upper corner of the page the following lines have been inscribed in a different handwriting: "Bought this book, which is from the Royal Library, for 500 rupees." This is an interesting manuscript which has had many owners, but it is still in perfect condition. It was written probably for Muḥammad Shāh of India (ruled 1719-1748 A. D.), who first presented it to 'Abd al-Qādir Khān, and then passed down to others.

56

A copy of Firdawsī's Shāh-nāmah, incomplete, being the third volume of a complete manuscript.

Folios 145, of which 1a is blank; 15 inches by 9 inches; 25 lines to a page, written in poor Indian Ta'līq, on native glazed paper of medium weight and strong texture, in four columns, and framed with rulings of gold, red, and blue. Many pages have been soiled by damp, injured by insects, and stained. In rebinding the pages have been trimmed and

died in 1770. See Or. Bib. Dict., revised edition by Henry George Kenne, London, 1894.

the corners of the folios have been cut off. Folio 1b is decorated with a title-piece of rich design in soft coloring in the style of Indian illuminators. There are numerous rectangular section headings inscribed in red characters throughout the manuscript. In addition there are thirteen brightly colored illustrative miniatures, characteristic of the late Mughal style, all of which appear to be the work of the same artist.

The volume is rebound in a heavy Persian lacquer of a light olive-green color framed within three borders, the central border in dark red and the two outer borders in black, all of which are ornamented with floral patterns in gold. The field on the outside of both covers is decorated with pictorial representations of planets and heavenly bodies, such as the Sun, the Moon, Mercury, Neptune, and Saturn. These planets are shown in the forms of men and women, who, as warriors, kings, and queens, are either seated on the floor, or on chairs; some of them are riding upon horseback, elephants, lions, cows, birds, and other animals; others are in chariots drawn by these animals. The inside covers have a crimson red background on which a large flower plant, resembling a narcissus, is painted in gold. The whole design is framed in gold-rulings. The corners have been slightly chipped off from both covers of the lacquer binding. The manuscript is undated, but on one of the outer covers the date 1232 A. H. (1816 A. D.) is given. The illuminations and miniatures, which have been inserted later, belong to the late eighteenth century, but the manuscript looks older.



GAME OF CHESS. FROM THE SHĀH-NĀMAH,
INDIAN, C. XVIII CENTURY
(MS. No. 55, fol. 470b)

A complete copy of the S̲h̲āh-nāmah of Firdawsī with a preface.

Folios 467, of which 6b, 7a, 131b, 132a, 249a, 376b, and 377a are blank; 18 inches by 10 inches; 31 lines to a page, written in bold Nastaʿlīq on native glazed thick paper of dull finish, slightly resembling parchment, in four columns, with marginal frames of gold, red, and blue. Some pages are slightly injured by worms. The preface (folios 1b-6a) is the so-called "Older Preface," which has been translated by M. de Wollenbourg in "Notice sur le Chahname," Vienna, A. D. 1810.[1] It is ornamented with an elaborate title-piece in gold and colors, executed in Indian style, and is followed immediately by a miniature also in Indian style representing Firdawsī in the presence of Sulṭān Maḥmūd. The writing of the first two pages of the preface is set off by tendril designs in gold inserted between the lines. Proper names are written in red ink. The preface includes Firdawsī's satirical poem on Sulṭān Maḥmūd and a list of old Persian kings with the duration of their reigns. Illuminated title-pieces, similar in design and workmanship to that of the preface, appear on folios 7b, 132b, 249b, and 377b. In addition there are numerous captions, introducing the different sections of the epic, inscribed in red ink and decorated in floral patterns throughout the poem. The manuscript is illustrated with forty-four miniatures in bright colors in the style of the late Mughal school; they all seem to be the work of a single artist.

The contemporary Persian morocco binding is gold-tooled and has uncut edges. The outside covers have a rectangular field decorated with an elongated medallion, pendants, and corner angles; the whole is then surrounded with panels, stamped with floral patterns, and bound by a double gilt cord-

[1] See Rieu, B. M. P. C. 534.

ing. The inside covers are covered with plain white paper. The manuscript is not dated, but was written approximately during the second half of the eighteenth century. The miniatures and the illuminations, which are poorly done, were painted much later and look quite modern.

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A complete copy of the Shāh-nāmah of Firdawsī, without any of the usual prefaces.

Folios 534, of which 1a and 2a are blank, and 394b contains a blank space apparently for an illustration; 17 inches by 11 inches; 25 lines to a page, written in good bold Nasta'-līq, on paper of strong texture with a café au lait tinge and slight sheen, in four columns between double-ruled lines and gilded borders. Some pages are stained by damp and pasted with numerous patches. Folio 1b contains the list of old Persian kings, including the duration of their reigns. Folios 2b and 3a introduce two splendidly illuminated 'unwāns in scarlet, gold, and other colors, to serve as a double frontispiece, and contain the opening couplets of the epic which run 5 lines to a page written in 4 columns. In addition to these, folio 271a is very richly illuminated with a title-piece which serves as a caption to the second subdivision of the work. Throughout the poem there are as many as six hundred small rectangular captions to the different sections, lettered in red ink upon a gold background, and delicately flowered in colors. There are also one hundred and nineteen miniature paintings, all of which were apparently executed by the same artist. This artist seems to have adopted the likenesses of Fatḥ-'Alī Shāh Qājār (ruled 1797-1834 A. D.) and of his son, 'Abbās Mīrzā, as models for the heroes of the epic. The binding is of old leather damaged

and repaired, black on the outside and red in the inside. Neither the name of the scribe nor the date is given, but, judging from the style of the miniatures and illuminations, the manuscript belongs approximately to the first half of the nineteenth century.

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A complete copy of Firdawsī's Shāh-nāmah without a preface.

Folios 628, of which 1, 2a, 179a, 333b, 334a, 506b, and 507a are blank; 11¾ inches by 7½ inches; 24 lines to a page, written in legible Nasta'līq, on native glazed thin paper, in four columns with marginal rulings in blue and gold. The columns separating the verses are painted in red and blue alternatively and are decorated with leaf designs in gold. Headings are written in red ink. Folios 2b, 179b, 334b, and 507b contain illuminated title-pieces in gold and colors in Indian style, which serve as captions to the four different sections of the work. The manuscript is illustrated by sixty-nine miniatures of very modern type in bright colors in the late Mughal style. The paintings are of poor quality and appear to be all the work of a single artist. The binding is of heavy Persian dark maroon leather, richly embossed in gilt on the outside. The inside covers are lined with plain paper. The ornamentation on the outside shows a field decorated with a medallion, pendants, and corner angles in a floral design in gold.

The name of the scribe 'Abd al-Wahhāb al-Ḥusaynī al-Māzandarānī (a native of the province of Mazandaran, Iran) is given on the colophon. The date, however, which appears on folio 178b in the first section of the work, is 1244 A. H. (1828 A. D.).

Khāqānī

(1106-1186 A. D.)

Afḍal al-Dīn Ibrāhīm b. 'Alī Shīrvānī, whose original pen name was Ḥaqā'iqī, was born in 500 A. H. (1106 A. D) at Ganjah (Elisavetpol). His father was a carpenter by profession, and his mother was a Nestorian Christian who had been converted to Islam. He lost his parents at an early age and was educated by his uncle. At his uncle's death, Khāqānī was twenty-five years of age, and he was tutored by the famous poet Abū al-'Alā, who was one of the court poets of Manūchahr Shīrvānshāh. He was presented at the court by his tutor and was permitted to change his nom de plume to Khāqānī, in honor of Shirvānshāh. He served at the court for some time and then succeeded in obtaining permission to undertake a pilgrimage to Mecca.

It was on his return from Mecca that he visited Isfahan, and during his travels that he wrote his Tuḥfat al-'Irāqayn, or " Present to the two 'Irāqs," a description of the 'Irāq-i-'Arab and 'Irāq-i-'Ajam. Upon his return to Shirvan, in some way he caused the displeasure of the ruling monarch Akhtisān Shīrvānshāh, and was imprisoned in the fortress of Shābirān, where he wrote his Ḥabsiyyah, or the " Prison-poem." According to the Tadhkiratu'sh-Shu'arā of Dawlatshāh, the Tārikh-i-Guzīdah of Ḥamd-āllāh Mustawfī, and the Haft Iqlīm of Amin Aḥmad-i-Rāzī, Khāqānī died in Tabriz in 582 A. H. (1186 A. D.), and was buried at Surkhab, between two famous poets, Ẓahīr al-Dīn Fāryābī and Shāhfūr-i-Ashharī.

Khāqānī is well-known as a qaṣīdah writer, and his reputation rests mainly on this form of poetry. He has a complete Dīwān, and the above-mentioned mathnawī, the Tuḥfat al-'Irāqayn, some quatrains, and a number of poems in Arabic.

For further details on Khāqānī's life and works, see Browne, Lit. Hist. of Persia, 2. 391-9; N. de Khanikof, Mémoire sur Khacani, poète persan du XIIe siècle, Journal Asiatique, 6e Série, 4. 173-9; Jahrbücher, vol. 64, Anzeigeblatt 16-8. A selection from the Tuḥfat al-'Irāqayn was printed in Lahore, 1867.

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كلّيات خاقانى

Kulliyyāt-i-Khāqānī

Kulliyyāt, or the complete works of Khāqānī.

Folios 337; 11 inches by 6¾ inches; 18 lines to a page, written in bold Nasta'līq, within two gold-ruled columns. The written portion of the page is 7 inches by 4 inches and is framed by borders of gold and blue. Most of the folios are stained on the edges by water, and on some the writing is rubbed off. Elaborate notes and additions in red and black ink are inserted on the wide margins. Headings are inscribed in panels in red ink. Folios 1b and 2a are double-page illuminations with gold interlineations and decorated margins. The former folio contains an exquisite title-piece in gold and colors, which introduces the prefaces. Folios 9b and 10a are similarly illuminated, and a splendid 'unwān, in the same style and design, introduces the qaṣā'id. Folios 255b and 256a are also richly illuminated; the former folio, containing a title-piece similar to the two previous ones, introduces the poet's well-known mathnawī, the Tuḥfat al-'Irāqayn.

There are four full-page miniatures, all depicting court scenes, and painted by the same artist in the style of the Bukhārā school. Details are as follows:

1 fol. 82b A king, surrounded by his attendants, is seated upon his throne. He has ordered that one of the courtiers be put to death, and the rest are pleading for mercy.

2 fol. 83a The same king seated upon his throne, while his attendants are entertaining some guests in the foreground.

3 fol. 185b A scene from the interior of a palace. The queen is offering some fruit to the king, who is seated cross-legged on the floor. Musicians are seen below partaking of food and drinking wine.

4 fol. 186a A court scene. The king and queen are seated upon their thrones, while musicians and dancers, all women, entertain them.

The binding is of original Persian flap-cover of golden-brown leather. The outside covers show a blind-pressed rectangular field decorated with a medallion in tendril traceries, pendants, and corner angles matching. The inner covers are of lighter-brown leather, set off by an inlaid blue medallion, pendants, and corner angles, and stamped with a foliated pattern. The design both on the outside and inside flap matches the designs of the covers. The colophon does not give the name of the scribe nor the date, but judging from the style of its illuminations and illustrations the manuscript probably belongs to the late sixteenth century.

ʻAṭṭār

(c. 1130-1230 A. D.)

Abū Ṭālib Muḥammad, son of Abū Bakr Ibrāhīm, generally known as Farīd al-Dīn ʻAṭṭār, was born in a small town near Nishapur. The exact date of his birth is un-



A KING LISTENING TO A PLEA FOR MERCY. FROM THE KULLIYYĀT OF KHĀQĀNĪ, PERSIAN, LATE XVI CENTURY
(MS. No. 60, fol. 82b)

known, and there has been much controversy about the date of his death.[1] Jāmī, in his Nafaḥāt, says that he was killed by the Mongols during the sack of Nishapur in 627 A. H. (1230 A. D.). He was, as his common appellation implies, a pharmacist by profession, and kept a store where he himself prescribed and prepared drugs. Little accurate information on the particulars of his life is available. He was a great scholar and poet, and devoted much of his time to the study of mysticism. He is regarded as a holy man by the mystics. Besides a Dīwān, he left copious works. Among those that have been preserved are: the Tadhkirat al-Awliyā, Mantiq al-Ṭayr, Khusraw wa Gul, Asrār-nāmah, Waṣlat-nāmah, Ushtur-nāmah, Pand-nāmah, Haylāj-nāmah, and Jawhar al-Dhahab.

The Pand-nāmah, or the "Book of Advice," is the most popular of his poems. It consists of moral precepts composed in mathnawī rhyme. It has been printed several times in Lahore, Calcutta, Tehran, and Istanbul. It has been edited by J. H. Hindly, London, 1809, and a French translation by S. de Sacy, Paris, 1819, and a German translation by G. H. F. Nisselmann exist. For a Turkish translation see manuscript No. 96 of this Catalogue.

For details regarding 'Aṭṭār's life and works see Browne, Lit. Hist. of Persia 2. 506-15; the Tadhkirat al-Awliyā of 'Aṭṭār edited by R. A. Nicholson in Persian Historical text series, Vols. 3 and 5, London, 1905-7; Margaret Smith, The Persian Mystics: Attar, London, J. Murray, 1932.

[1] For particulars on this question see Browne, Lit. Hist. of Persia, 2. 507-11.

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پندنامهٔ عطّار

Pand-nāmah-i-'Aṭṭār

The Book of Advice by 'Aṭṭār, being a collection of poems on moral precepts.

Folios 41; 9¼ inches by 6 inches; written in fairly legible Ta'līq, by a novice, on thin native glazed paper. The verses generally run 11 lines to the page within two columns separated by double rulings in gold, and framed by borders of heavy gold and green and by an extra border of gold. Titles are written in red. The two opening pages are profusely illuminated in gold and colors with wide borders decorated with floral designs in gold. The first folio contains a double 'unwān illuminated in gold and colors, and folio 40, which is the colophon, is illuminated in the same style. Folio 41 is almost blank, except that it contains the design of a crescent in gold in its center, and is framed by heavy rulings of gold and green. The gold-tooled calf binding with flap is skinned on both covers. The ornamentation on both covers is alike and shows a dark-brown field decorated with dotted squares in gold, and framed by wide borders in red, gold, and brown colors. The inside covers are lined with gold-sprinkled pink paper. The flap-cover is identical with the other two in all details. The colophon supplies the name of the copyist, Aḥmad Rushdī, an apprentice of Muḥammad Ḥāmid, and the date 1235 A. H. (1819 A. D.).

Niẓāmī

(1140-1203 A. D.)

Niẓāmī, the acknowledged master of romantic mathnawī (a form of poetry in doublets and generally narrative in

character), whose influence and popularity have remained unsurpassed to the present day in Turkey as well as in Iran, was born at Ganjah in 535 A. H. (1140 A. D) and died in 599 A. H. (1202 A. D.) at the age of sixty-three. His name was Abū Muḥammad Ilyās, and his title Niẓām al-Dīn. It was from this latter that he derived his nom de plume Niẓāmī.

His five great mat͟hnawī poems are collectively known as the K͟hamsah, or "Quintet," or as the Panj Ganj, or "Five Treasures." The composition of these poems falls between 1165 and 1198 A. D., approximately covering a period of thirty years. The contents of the Quintet are:

1. Mak͟hzan al-Asrār, or "Treasury of Mysteries," the shortest and earliest of the Quintet, about twenty-three hundred couplets, is of quite different character from the other four poems, since it is more a mystical poem with illustrative anecdotes than a romance. It comprises some introductory material and a number of Maqālahs, or "Discourses," on theological and ethical subjects.

2. K͟husraw and S͟hīrīn, the best of his romantic poems, about seven thousand couplets, deals with the adventures of the Sasanian King K͟husraw Parvīz II (ruled 590-628 A. D.), and especially with his love for the beautiful S͟hīrīn and of the tragic fate of his rival Farhād.

3. Laylā and Majnūn, another romance, which comprises some four thousand couplets, is the most popular of all the love stories in the East. The scene is laid in Arabia, and the lovers are not royal personages but simple Arabs of the desert. The background and the entire coloring, however, is Persian. In the end the two lovers are brought together in Paradise.

4. Haft Paykar, or Bahrām-nāmah, "Seven Portraits," or "Book of Bahrām," is a legendary history of the Sasanian King Bahrām Gūr (ruled 420-438 A. D.). The Seven Portraits, discovered by Prince Bahrām in a sacred chamber

of his palace, all represent princesses of rare beauty. These princesses are the daughters respectively of the Rāja of India, the Khāqān of China, the Shāh of Khwārazm, the King of the Slavs, the Shāh of Iran, the Emperor of Byzantium, and the King of the Sunset-land, or the "West." Bahrām falls in love with the portraits of these princesses, and on his accession to the throne of Iran demands and obtains the hands of these beauties of the Seven Climes. He then builds seven palaces, each symbolically colored, for each one of these princesses. Bahrām visits each princess in turn on the seven successive nights of the week. The romance of the seven palaces comes to an end by the death of Bahrām.

5. Iskandar-nāmah, or "Book of Alexander," the fifth and longest poem, about ten thousand couplets, is divided into two parts. The first part is entitled Sharaf-nāmah, or "Book of (Alexander's) Honors," and the second, Iqbāl-nāmah, or "Book of (Alexander's) Fortune." Sometimes the first part is simply called Iskandar-nāmah, and the second called Khirad-nāmah'i Iskandarī, or "Book of Alexander's Wisdom."

For further details of Niẓāmī's life and works see Browne, Lit. Hist. of Persia, 2. 399-411; H. Ethé, Neupersische Litteratur, in Geiger and Kuhn's Grundriss, 2. 241-4; P. Horn, Geschichte der persischen Litteratur, 181-9, Leipzig 1901. Translations in English and other languages have been made by J. Atkinson, London 1836 (reprinted several times); by F. V. Erdmann, Kazan 1844; and Wilberforce Clarke, London 1885. See also A. V. W. Jackson's article "Nizami" in Warner, World's Best Literature, New York 1897. There is a translation in two volumes of Haft Paykar by C. E. Wilson, London 1924.

خمسهٔ نظامی

Khamsah'i Niẓāmī

The Khamsah, or five poems of Niẓāmī.

Folios 512, of which 1a, 328a, and 512b are blank; 12 inches by 7 inches; 15 lines to a page, written on medium quality paper of ivory finish, in elegant Nasta'līq, in two gold-ruled columns. The margins are likewise inscribed, 24 lines to the page, and the whole written portion of the page is then framed by rulings in gold and blue. The margins on each page are decorated with flower designs in gold outlined by blue ink. Some pages show traces of slight injuries by worms, but the manuscript is on the whole very well preserved. Folios 1b, 43b, 153b, 237b, 328b, and 449b are highly ornamented with 'unwāns, in gold and colors, which serve as title-pieces to each of the five books, with an additional title-piece for the second part of the fifth poem. These 'unwāns are double pages throughout, and are particularly rich in decoration and design. There are likewise decorative flower designs on the margins of these title-pieces and of the opposite pages, and gold is freely used throughout as an added embellishment. Headings for different sections of the poems are inscribed in gilt characters and are set in panels decorated with floral designs in gold.

There are thirteen miniatures, each occupying one-fourth of a page, and some larger, in the style of the Riḍā 'Abbāsī school, all drawn by the brush of the same artist. The chief details as to the subjects of the miniatures are:

I. fol. 1b-2a Two illuminated title-pages, in gold and colors, to the first poem Makhzan al-Asrār.

	1 fol. 11a	The story of King Anūshīrawān the Just (King Chosroes I, 531-579 A. D.) and his vizier on a hunting trip.
	2 fol. 30a	The story of Jesus and the dead dog.
II.	3 fol. 100b	Farhād digging the mountain.
	4 fol. 105b	Khusraw finds out that Shīrīn has gone to look upon Farhād's gigantic enterprise.
	5 fol. 136a	Khusraw seated upon his throne.
III.	6 fol. 184b	The Arab Chieftain Nawfal fights for Majnūn against the tribe of Laylā.
	7 fol. 187b	Majnūn, insane, wanders in the wilderness.
	8 fol. 188b	Majnūn meets a hunter.
	9 fol. 225b	Laylā and Majnūn meet after a long separation.
IV.	10 fol. 239b	The Prophet Muḥammad's ascension to heaven.
	11 fol. 253a	Bahrām Gūr killing a lion.
	12 fol. 260b	Bahrām Gūr exhibiting his skill by reaching out to take away his crown which has been placed between two lions.
	13 fol. 273a	Bahrām and the Princess of the Green Palace.

The binding is of plain contemporary red leather with floral decoration on the back. Inside covers are also plain red. In the colophon of the second and third poems the date 1036 A. H. (1626 A. D.) is given. The colophon to the fourth poem is dated 1037 A. H. (1627 A. D.). The fifth poem is dated 1037 A. H. (1627 A. D.) and bears the name of the scribe, Ḥājjī Muḥammad al-Jārpādaqānī.

The first flyleaf on the upper left-hand side contains a memorandum, which, as far as the history of the composition of the manuscript is concerned, reveals some very inter-

esting information. This annotation in Persian, which is translated below, was evidently written by the original owner who had ordered the manuscript to be made.

"The actual cost of the K͟hamsah of Mawlānā Niẓāmī'i Ganjawī (of the city of Ganjah), may God bless his soul, in the handwriting of K͟hos͟hnawīs K͟hān (a title meaning an accomplished penman) S͟hīrāzī (native of Shiraz), 357 Rupees as follows:

Cost of the copying of 36000 couplets @ 5 rupees per 1000	180
Cost of ruling of the folios and of the application of the gold leaf	90
Cost of 14 miniature paintings [1] @ 3 rupees each	42
Binding and illuminations	20
Stationery and material for the manuscript	25
Rupees [2]	357"

Another memorandum, on the left-hand side of the same flyleaf, is a complimentary dedication in Persian which reads: "This K͟hamsah of Niẓāmī, is a gift of Muns͟hī (secretary) Mīr ibn 'Alī to His Excellency the Exalted Colonel Ṣāḥib (Master) Connel Barry Clemens [3] Bahādur

[1] From this account it appears that the manuscript has lost a miniature since the memorandum was made, as the copy at the present contains only thirteen miniatures.

[2] These must be gold rupees, although no mention of gold is made by the writer. Indian currency at the time this work was done (1628 A. D.) was not standardized, and each province or district had its own gold and silver rupees, as both metals were in circulation. A centralized system of government was established in 1833 by the East India Company when the Governor-General of Bengal became the Governor-General of India. It was two years later after the passage of the Silver Standard Act of 1835, when it was declared that no gold coin was to be a legal tender. Besides, the sum of 357 silver rupees seems to be too little compensation, even in those days, for the type of workmanship represented by the present manuscript.

[3] The above is the best that could be made out of a foreign name which, when written in Arabic characters without the proper vowel signs, is hard to determine accurately.

(brave), on the date of 23d of June 1810 equivalent of 21 Jumāḍā I, 1225 A. H. in the Prosperous City of Ḥaydarābād."

There follows a circular seal impression in which the legend is not legible, but the name of the donor, 'Alī, can be distinctly read. Underneath this seal two other seals are stamped, one circular and larger in size, the other smaller and square, but their contents are blacked out with ink and cannot be deciphered.

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A copy of the Khamsah of Niẓāmī.

Folios 375, of which 1, 2a, 234a, and 281a are blank; 13½ inches by 7½ inches; 21 lines to a page, written on native glazed paper colored by hand in light brown, in poor but legible Indian Ta'līq, in four columns, between double-ruled lines, and enframed by rulings in gold and red. The outer margins of folios 47, 127, 223, 325, and 349 are mended with patches and some leaves are slightly injured by worm-holes, but the manuscript in general is in excellent condition. Folios 2b, 33a, 91b, 155b, 234b, and 281b are illuminated with title-pieces which serve as captions to the different sections of the Khamsah. These illuminations, in Indian style, in gold and colors, are all similar and are rather poorly drawn. Section-headings throughout the manuscript are inscribed in red. In addition there are forty-four miniatures in the later Mughal style, which are brightly colored and of rather poor workmanship. The paintings, with a few exceptions, are all the work of the same artist.

The binding is of Levant morocco with gilt emblematic Persian ornaments in sunk compartments on both of the outer covers. These ornamentations consist of elongated medallion designs with pendants above and below, and cor-

ner angles that harmonize with the general scheme of decoration. The inside covers are of doublure of old-rose Persian morocco, from the original binding with gilt borders. Neither the date nor the name of the scribe is given, but the manuscript, judging from its calligraphy, illuminations, and miniature paintings was written in India probably during the early part of the nineteenth century. On the front flyleaf a few couplets from Firdawsī's S̲h̲āh-nāmah are written in a poor hand. Above the illuminated title-piece of the first poem, Mak̲h̲zan al-Asrār, there is a square seal impression on which the name of a former owner, 'Alā al-Dīn Aḥmad K̲h̲ān Bahādur, and the date 1273 A. H. (1856 A. D.) appear. The same seal is affixed to the colophon of the last poem in the codex.

64

شرفنامهٔ اسکندری

S̲h̲araf-nāmah'i Iskandarī

The first part of the Iskandar-nāmah from the Quintet of Niẓāmī. A few couplets missing from the end.

Folios 88, all inlaid and gilded on the edges; 11¼ inches by 6¾ inches; height and width of the written surface 7½ inches by 4 inches respectively; 21 lines to a page, written on thin native glazed paper of ivory finish, in excellent Nasta'līq of medium size, in four columns, between double-ruled lines, and framed by gold, blue, and red borders. Folio 1a is the colophon of Bahrām-nāmah; this poem evidently preceded the Book of Alexander in the original binding, and contained either these two poems or the whole of the Quintet. On folio 1b an exquisite 'unwān in gold and blue introduces the first part of Iskandar-nāmah, which in this place is called

Sharaf-nāmah'i Iskandarī. This title-piece, of rich design and soft coloring, is in the style of the sixteenth century court illuminators of Iran. Headings of the different sections of the poem are ornamented in gold and colors and are inscribed in panels in blue ink. In addition the manuscript contains nine miniatures, nearly all full-page, in the style of the Shāh Ṭahmāsp school. These, no doubt, are from the brush of a skilled artist. Because of the thin quality of the paper, seven out of nine of these paintings are not in good condition. They are full of holes and have patches pasted on the back. These repairs, however, have been very carefully made.

The main points regarding the illuminations and illustrations are:

fol. 1b	Title-piece, in gold and blue, of the first section of the Book of Alexander.
1 fol. 13b	Alexander seated upon his throne.
2 fol. 19b	Alexander fighting the king of Zangīs (Ethiopians).
3 fol. 32b	Death of Darius III in the presence of Alexander.
4 fol. 39b	Alexander weds the daughter of Darius III.
5 fol. 46a	Alexander, disguised as an envoy, presents himself at the court of Queen Nushābah.
6 fol. 53b	Alexander's visit to Khusraw.
7 fol. 67b	Alexander's visit to the Khāqān of China.
8 fol. 77b	Alexander's battle against the Russians.
9 fol. 85b	Alexander in the Land of Darkness, where he has gone to find the Fountain of Life, meets Khiḍr, the Sage of Eternal Youth.

The original binding is missing, and the codex has been rebound in old English straight grained morocco, with gilt design and borders. The name of the scribe is not given and the manuscript is undated, but, judging from the style

of its illuminations and miniatures, it belongs approximately to the second half of the sixteenth century.

65

A copy of the same work without a title.

Folios 138; 9¼ inches by 5½ inches; 13 lines to a page written on native glazed paper, in bold Nasta'līq, in two columns, within gilt and colored borders. The margins are likewise inscribed by the same copyist. The text runs 26 lines to the page, and the whole written portion of the page is then framed by blue and gilt borders. The margins on the central edges and at the corners are decorated with triangles of floral designs in gold and colors. Some leaves are injured by worms and some are stained by damp. Folio 1b is ornamented with a title-piece in gold, blue, and dull rose, in Indian style, and is damaged by wormholes. Headings for the different sections of the poem are inscribed in small rectangular panels, in black upon a solid gold background. There are fifteen brightly colored miniatures in the style of the late Mughal school, all apparently the work of a single artist but poorly executed.

	fol.	1b	Illuminated title-piece.
1	fol.	5a	Muḥammad's ascension to heaven in a vision.
2	fol.	13b	Alexander seated upon his throne.
3	fol.	22b	The Egyptian envoys presenting Alexander a petition against the Ethiopians.
4	fol.	30b	Alexander fighting the Ethiopians.
5	fol.	34a	Alexander on a hunting trip.
6	fol.	43b	Alexander receiving Darius's letter.
7	fol.	51b	The death of Darius III.

8 fol. 62b Alexander in the presence of Darius's daughter with whom he has fallen in love.
9 fol. 72b Alexander, disguised as an envoy, gains access to the court of Queen Nūshābah.
10 fol. 75b Queen Nūshābah at Alexander's court.
11 fol. 81a Alexander visiting a sage.
12 fol. 92b King of India receiving Alexander's letter.
13 fol. 100b The Khāqān of China, disguised as an envoy, in Alexander's presence.
14 fol. 103b Alexander fighting the Khāqān of China.
15 fol. 121b Alexander capturing a dīv (demon) with his lasso.

The original binding is missing, and the manuscript has been rebound in modern black cloth. The colophon bears the name of the scribe Niẓām al-Dīn and the date 1248 A. H. (1832 A. D.).

66

خلاصهٔ خمسه

Khulāṣah'i Khamsah

Select verses from Khamsah with a short preface in prose.

Folios 54; 8 inches by 5 inches; 10 lines to a page, written on gold-sprinkled native glazed paper of ivory finish, in beautiful Nasta'līq, in double columns, within gold and colored rules. Folios 1b, 2a, 3b, and 4a are illuminated, and the 'unwāns on folios 1b and 4a are richly ornamented in gold and blue. The headings, each in the order of the poem from which they are selected, are inscribed in white or black ink on variously colored grounds. The binding and first folio are loose and detached from the volume and are in need of

repairing. The original Persian flap-binding of black leather is heavily embossed with gold. The ornamentation on both of the outer covers is alike, and shows a field decorated with an elaborate tendril design impressed upon the leather and gilded. This is framed by a border of gold bands. The inner covers, which are in dark-brown leather, present a good example of the typical combination of cut-out leather work and blind-pressing. A large medallion, in floral pattern of gold and blue tracery, with pendants above and below it, forms the central design. The corner angles and side-pieces are alike, and the whole is framed by gold bands. The flap-cover is identical in design with the covers. The name of the scribe is not given, but the date of transcription of the colophon is 982 A. H. (1574 A. D.). On the back fly-leaf, near the center of the page, there is a memorandum of a former owner in Persian which reads: "The property of the humblest of slaves, 'Abd al-'Aẓīm b. 'Alī al-Āmilī, (these lines) in the s̲hikastah style were written in the year 1130 A. H. (1717 A. D.)." Underneath this, a little towards the left, an octagonal seal impression bears the name of Nar Būdāq G̲hulām-i-S̲hāh 'Abbās (the slave of S̲hāh 'Abbās), and the date 1053 A. H. (1643 A. D.).

Sa'dī

(1184-1291 A. D.)

Sa'dī, the most popular writer of Iran, was born in Shiraz about the year 1184 A. D. His full name, as it appears in the oldest known manuscript of his works (No. 876 of the India Office, transcribed in 1328 A. D., only thirty-seven years after his death), was Mus̲harrif al-Dīn b. Muṣliḥ al-Dīn 'Abd-āllāh. His father held an official position at the court of the Atābek rulers of Fārs. At his father's death, Sa'dī was taken under the protection of Abū Bakr b. Sa'd bin

Zangī, who ascended the throne of the Atābeks in 1195 A. D. The poet adopted the pen name of Sa'dī in honor of his patron. He was sent to Baghdad to pursue his studies at the famous Niẓāmiyyah college, and while there he came in contact with the great Ṣūfī Shaykh Shihāb al-Dīn Suhrawardī, and the eminent Shaykh Jamāl al-Dīn Abū al-Faraj ibn al-Jawzī. It was with the latter that he made his first pilgrimage to Mecca. He later repeated this pious act no less than fourteen times, travelling most of the way on foot, through the burning deserts of Arabia. Dawlatshāh[1] has named Shaykh 'Abd al-Qādir Gīlānī as Sa'dī's teacher and companion on his first pilgrimage to the Holy Cities. This statement, however, seems to be inaccurate for the eminent Ṣūfī had passed away at least twenty years before Sa'dī was born.[2]

Sa'dī's thorough knowledge of Arabic, which he used freely in his works, was acquired during his residence in Baghdad. He traveled extensively throughout the lands of Islam. He visited Syria, Hijaz ,Yaman, Abyssinia, North Africa, Asia Minor, and India. While in Tripoli, Syria, he was taken prisoner by the Crusaders and put to hard labor in company of some Jews. He was ransomed by a friend and out of obligation married his daughter. The lady, unfortunately, had a disagreeable disposition and the marriage turned out most unhappily. This fact has been considered the cause of his critical and embittered remarks about the female sex in his writings. After many years he married a second time, and had a son who died very young. Sa'dī's return to his native town of Shiraz is placed around the year 1256, when he was over seventy years of age. He died there, more than a centenarian, in 1291.

Sa'dī is still regarded by many as an unrivalled master of Persian prose and poetry. The great beauty of his style lies

[1] Tadhkiratu'sh-Shu'arā, Browne's edition, 202.
[2] Browne, Lit. Hist. of Persia, 2. 496.

in its charming simplicity. His works were collected by 'Alī b. Aḥmad Bīsutūn, who in 726 A. H. (1325 A. D.) arranged the Ghazals, and eight years later, in 734 A. H. (1333 A. D.), compiled an index to them. Of his works, the Gulistān, or "The Rose-Garden," and the Būstān, or "The Orchard," are the most popular. He wrote many other works besides, which are described below by the contents of the following manuscript.

For further details regarding Sa'dī's life and works see Browne, Lit. Hist. of Persia, 2. 525-39; Ethé, Neupersische Litteratur, 292-6; Horn, Geschichte der persischen Litteratur, 168-75; and A. V. W. Jackson, Persia Past and Present, 333-5. There are English translations of the Gulistān by the following: James Dumoulin, Calcutta, 1807; Francis Gladwin, Boston, 1865; Edward B. Eastwick, Hertford, 1852; and English translations of the Būstān by: Wilberforce Clarke, 1879; A. H. Edwards, 1911; Stories from Sa'dī's Bustan and Gulistan, 1928 (The Treasure House of Eastern History Series). For a Turkish translation of the Gulistān see Manuscript No. 96 of this Catalogue. Sa'dī's works have been repeatedly lithographed in Iran, Turkey, India, and Egypt.

67

كلّيات سعدى

Kulliyyāt-i Sa'dī

A copy of the Kulliyyāt, or Complete Works, of Sa'dī. Contents are arranged as follows:

I. The collector's preface,[1] fol. 1b-6a.

II. Six Risālahs, or treatises, as follows:

[1] This preface has been translated into English by J. H. Harington in the introduction to his Calcutta edition of Kulliyyāt. The collector is 'Alī b. Aḥmad Bīsutūn, to whom reference has been made in the preceding account on Sa'dī.

1. First Risālah,[2] fol. 6a-9a.
2. Second Risālah, fol. 9a-24a, containing five majlises, or homilies.[3]
3. Third Risālah, fol. 24a-25b, contains the five questions and their replies, which were put to Sa'dī by Shams al-Dīn Juwaynī.
4. Fourth Risālah, fol. 25b-27b; a treatise on Reason and Love, consisting of answers to a question of Mawlānā Sa'd al-Dīn.
5. Fifth Risālah, fol. 27b-34b; a treatise on counsels to Kings, written at the request of the same friend.
6. Sixth Risālah, fol. 34b-38b, consisting of three short pieces (here only the first two are given):
   a. Sa'dī's interview with Sulṭān Abāqā Khan.
   b. Advice given by the poet to Ankiyānū.

III. Gulistān, fol. 38b-129b.
IV. Būstān, fol. 129b-211b.
V. Arabic Qaṣīdahs, or Elegies, fol. 211-219b.
VI. Persian Qaṣīdahs, fol. 219b-244b.
VII. Marāthī, or Death-Elegies, fol. 244b-253b.
VIII. Ṭayyibāt, or Fine Odes, fol. 253b-344b.
IX. Badā'i', or Beautiful Odes, fol. 334b-364b.
X. Khawātīm, or Signet-Rings, fol. 364b-376b.
XI. Ghazaliyyāt-i Qadīmah, or Early Odes, fol. 376b-383b.
XII. Ṣāḥibiyyah, or Epigrammatic Poems, fol. 383b-398b.
XIII. Muqaṭṭa'āt, or Disjointed Poems, fol. 398b-400b.
XIV. Muṭāyibāt, or Jocular Poems, fol. 400b-408a.
XV. Hazaliyyāt, or Obscene Poems, fol. 408-410b.[4]

[2] This is a preface by Sa'dī.

[3] The third and fourth majlises have been edited with translation and notes by M. Guedemann, Breslau, 1858 A. D.

[4] In addition to the above mentioned works the Kulliyyāt of Sa'dī in fuller

Folios 410; 9¼ inches by 5¼ inches; 19 lines to a page, written in beautiful Nasta'līq of medium size on thin native glazed paper of ivory finish, in two columns within gilt borders. The margins are also inscribed by the same hand and run 12 lines to a page, and the whole written surface is framed by rulings in gold and blue. Most of the leaves have been repaired, and the writing has been rubbed off some of them. All the headings are written in red ink. Folios 1b, 38b, 129b, 211b, 219b, 244b, 253b, 334b, and 364b contain double-page illuminations in gold and colors introducing the different books, while folios 376b, 383a, 398b, and 400a are decorated with smaller 'unwāns in the same design and style, which serve as captions for the other works of the volume.

In addition, the manuscript contains seven miniatures in the style of the late Ṣafavī school. They all appear to be the work of a single artist and are, with the exception of two, nearly all full-page in size. Details are as follows:

1 fol. 22a The hanging of a Jewish ascetic, Barṣīṣā. (From a story in the Second Risālah.)

2 fol. 102b The intoxicated Judge and the King. (From a story in Gulistān.)

3 fol. 138a A scene from the court of a king. (From a story in Būstān.)

4 fol. 171b A scene in a court room. (From a story in Būstān.)

5 fol. 200a A scene from an Indian Temple. The Indians are worshipping an ivory idol while Sa'dī is looking on. (From a story of Sa'dī's travel to India in Būstān.)

editions contains: Mulamma'āt, or Mixed Poems (poems partly in Persian and partly in Arabic), Rubā'iyāt, or Quatrains, Fardiyāt, or Detached Distiches, and a Pand-nāmah, or Book of Counsels. For fuller accounts of the contents of the Kulliyyāt, see Rieu, B. M. P. C. 595 et seqq.; Flügel, Vienna Cat., 1. 527 et seqq.; Browne, Camb. Cat. 327 et seqq.; and Ethé, Disc. Cat. 81 et seqq.

6 fol. 261b A scene of a polo game. (From a story in one of the Ṭayyibāt Poems.)

7 fol. 344b An entertainment in a palace. (From a story in one of the Badā'i' Poems.)

The binding is of original Persian stamped black leather with cut and colored leather doublures. Both the outside and the inside covers show the medallion design, with matching pendants and corner angles, and the whole is framed by borders of gold bands. The inside covers are of dark-brown leather, with a medallion design which is impressed upon the leather and gilded. The field is decorated with elaborate tendril designs.

Neither the date nor the name of the scribe is given, but judging from the style of the writing, the old covers, and the miniatures, the manuscript probably belongs to the late sixteenth or early seventeenth century.

68

A very fine copy of the Kulliyyāt of Sa'dī.

Folios 397; 11 inches by 7 inches; 12 lines to a page, written in two columns in beautiful Nasta'līq of medium size on gold-sprinkled paper. The margins are also inscribed in the hand of the same copyist, and the text runs 24 lines to a page. The whole written surface is framed by rulings of gold, red, and blue. The margins are decorated with triangles in floral designs in colors upon a gold background. On the outer margins, which are blank and are ruled in blue, there are floral designs, one in each corner, drawn in gold; three designs of the same pattern are drawn in blue and are placed opposite the triangles of the inner margins and make a pleasing contrast. There are additions and corrections on some pages in a different handwriting. Some leaves are



THE OUTSIDE BACK COVER OF A PERSIAN BINDING
DATED 1584 A.D.
(MS. No. 68)

stained by damp and injured by wormholes, but the manuscript in general is in good condition.

There are twelve illuminated 'unwāns in elaborate designs in gold and colors which introduce the various divisions of the codex. The pages opposite the illuminations and some of the miniatures are set off by gold interlineations. There are also numerous gilt section-headings adorned with flower patterns and inscribed in white ink, with corner angles that correspond in design. The title-pieces, however, are mostly out of place, and some, as will be seen from the description given below, bear the wrong titles. There are fifteen miniatures, all full-page in size, which in style show the high art of the Herāt school of the period. Their subjects are conventional, chosen to match the special theme of the stories illustrated. Two of the paintings which precede the frontispiece and two which follow the last folio have been painted later. The rest are the work of one artist, but no name is given. A list of illuminations and illustrations follows:

1 fol. 1b A scene of entertainment in the courtyard of the palace. A tall cypress tree, a row of women, and a group of dervishes are painted in the foreground; the palace buildings are in the background. Highly illuminated borders.[1]

2 fol. 2a Another scene from a palace courtyard. A pool in the foreground in which men and children are seen bathing, with the palace in the background. The king, seated on his throne and surrounded by courtiers and palace attendants, watches the swimmers. One man is seen diving

[1] Compare Plate 145, Vol. 2, Martin, The Miniature Painting and Painters of Persia, India, and Turkey.

into the pool from the roof of the palace. Highly illuminated borders.[2]

I.	fol. 2b	Illuminated title-piece to the Būstān.[3]
II.	fol. 3a	The second illuminated page of the collector's preface.
III.	fol. 34b	An illuminated page and the last page of the Sixth Risālah.
IV.	fol. 35a	Illuminated title-piece to the Gulistān.
	3 fol. 55a	A king seated on his throne observing a group of dancing dervishes.
	4 fol. 98b	A prince and a princess are looking from the window of their palace while a guard brings in a dervish.
V.	fol. 99a	Illuminated title-piece to the book of Marāthī.
	5 fol. 102b	A king seated on his throne in the palace garden watching a group of dancers.
	6 fol. 142b	A scene from the interior of a mosque. A Mullā (Muslim theologian) seated on the Minbar (pulpit) giving a sermon to the faithful. A prince is seated on the carpet in the center.
VI.	fol. 178b	Illuminated title-page to the Arabic Qaṣīdahs.
	7 fol. 185b	The Persian prince Humāy visiting the Chinese princess Humāyūn in the garden of her palace.[5]

[2] Compare Plate 145, Vol. 2, Martin, The Miniature Painting and Painters of Persia, India, and Turkey.

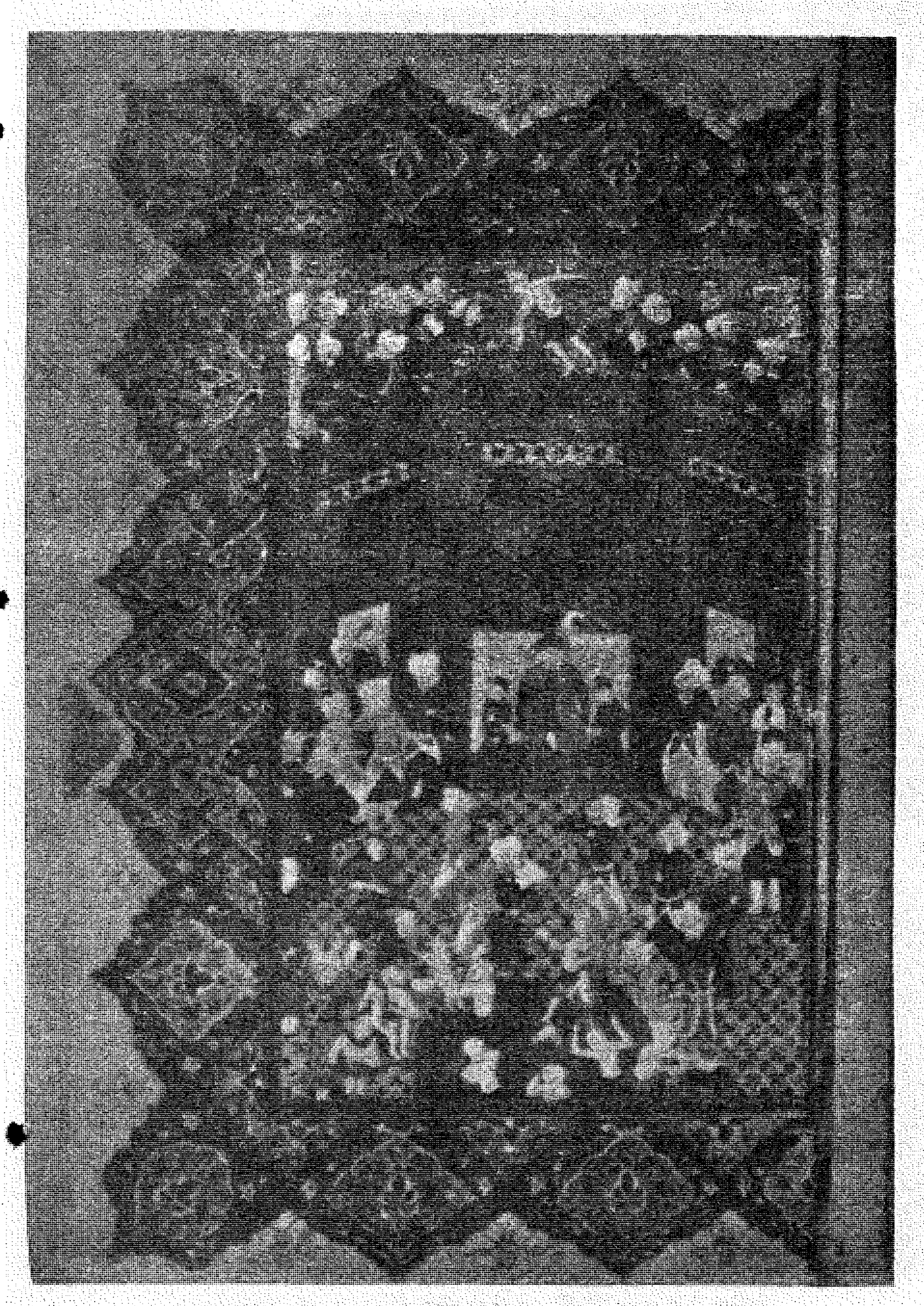
[3] This page is misplaced and is substituted as an illumination to the collector's preface which follows it.

[4] The Sixth Risālah in this codex, unlike the previous copy of the Kulliyyāt, contains all the three short pieces of that Risālah.

[5] This miniature is similar in its style of portraiture to the well-known



N ENTERTAINMENT IN THE COURTYARD OF THE PALACE. FROM THE KULLIYYĀT OF SAʿDĪ, PERSIAN, DATED 1584 A.D.
No. 68, fol. 1b)



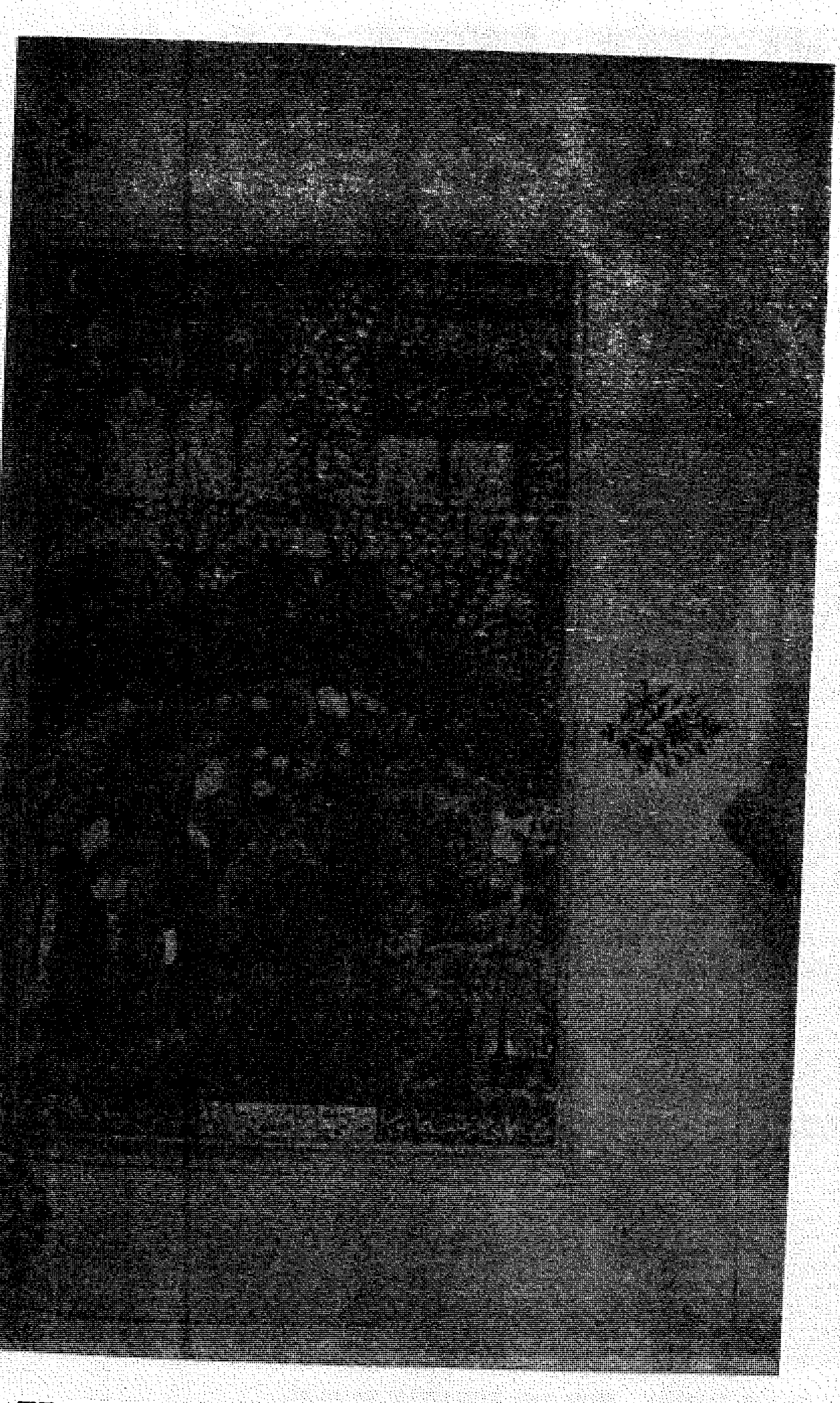
A SCENE FROM THE PALACE COURTYARD. FROM THE KULLIYYĀT OF SA'DĪ, PERSIAN, DATED 1584 A.D.
(MS. No. 68, fol. 2a)

VII.	fol. 186a	Illuminated title-piece to the Persian Qaṣīdahs.
	8 fol. 211b	A king receiving visitors in the interior of his palace.
VIII.	fol. 212a	Illuminated title-piece to the Mulamma'āt.
	9 fol. 220b	A king seated upon his throne, while a court attendant is announcing the arrival of a subject who is waiting outside the iron railing for admittance.
IX-X.	fol. 221b	Illuminated title-piece to the Ṭayyibāt.
	10 fol. 236a	A king on the throne partaking of food; ladies at the windows and attendants in the background.
	11 fol. 263a	Polo match between the teams of two countries; rulers observing the match.
	12 fol. 274a	S͟hīrīn visiting Farhād in the mountain. One of the figures unfinished.
XI.	fol. 303a	Illuminated title-piece to Badā'ī (entitled Ṣāḥibiyyah by error).
XII.	fol. 337b	Illuminated title-piece to K͟hawātīm.
XIII.	fol. 350b	Illuminated title-piece to the G͟hazaliyyāt-i-Qadīmah.
	13 fol. 354b	A king seated on his throne drinking wine, while being entertained by musicians.

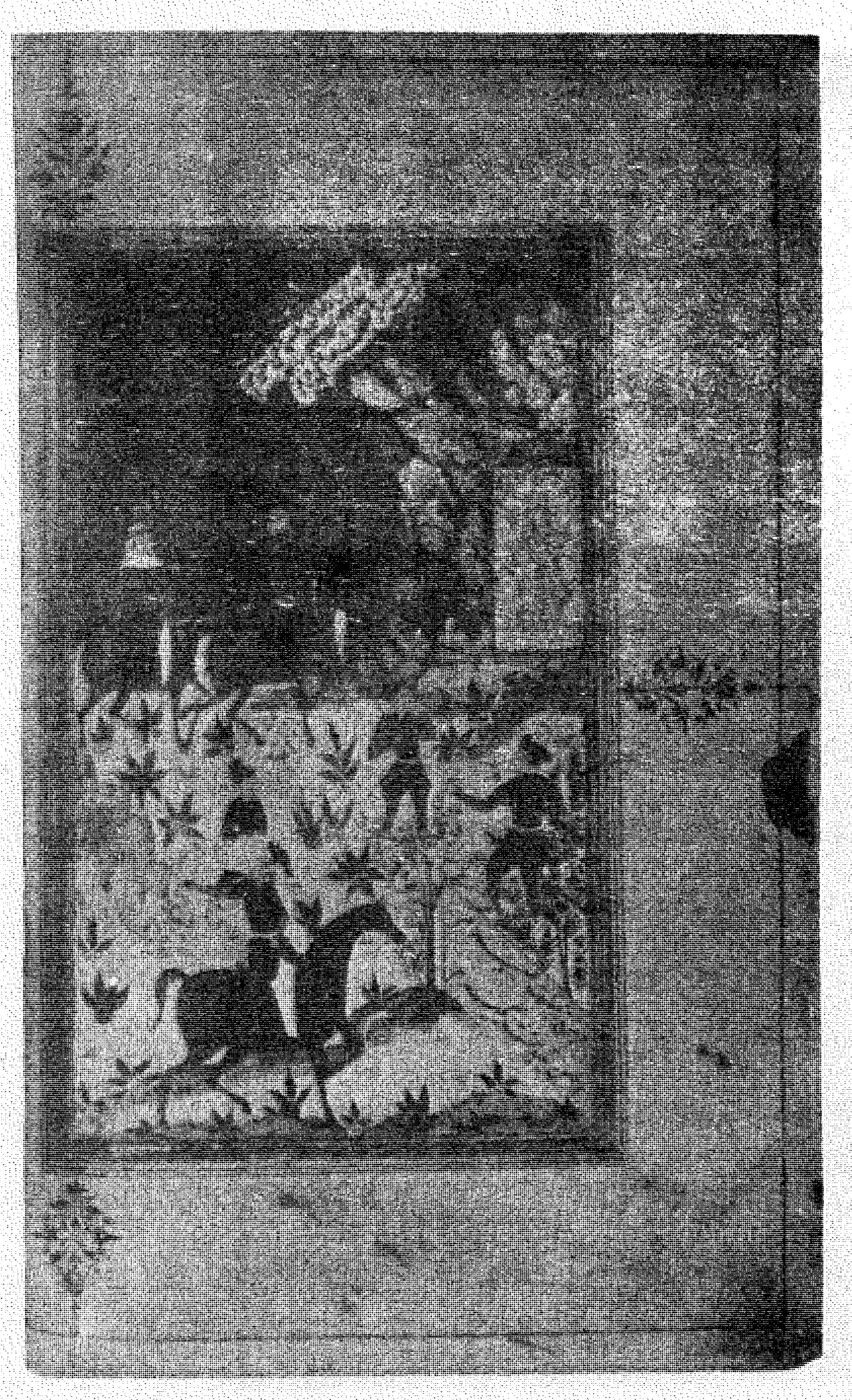
painting at the Musée des Arts Décoratifs, Paris, which is based upon the mat͟hnawī poem of a fourteenth century poet of Iran, K͟hwājū of Kirmān, written to describe the love adventures of S͟hāhzādah Humāy, prince of Zamīn-i-K͟hāwar, and Humāyūn, a daughter of the Fag͟hfūr, or Emperor of China. In this painting, as well as in the one in Paris, the name Bahzād appears in one of the captions, and it is not as Professor E. Kühnel indicates, the name of the famous artist, but of one of the characters of the poem. For the reproduction of the painting in Paris and for Kühnel's comment upon it see Plate 40 and page 55 of his Miniaturmalerei im Islamischen Orient, Berlin 1923. For a colored illustration of the same see Plate 61, in Persian Miniature Painting, by L. Binyon, J. V. S. Wilkinson, and Basil Gray, Oxford University Press, 1933.

XIV.	fol. 355a	Illuminated title-piece to Ṣāḥibiyyah.
XV.	fol. 369b	Illuminated title-piece to the Muqaṭṭa'āt.
XVI.	fol. 371b	Illuminated title-piece to the Muṭāyibāt (entitled Hazaliyyāt by error).
XVII.	fol. 379b	Illuminated title-piece to the Hazaliyyāt.
	14 fol. 396b	Hunting scene, with borders elaborately illuminated.
	15 fol. 397a	Another hunting scene, with illuminated borders.

The Persian binding of black leather is blind-pressed with designs in gilt. On the exterior of the covers, these gilted patterns consist of a large oblong medallion with double pendants above and below, and corner angles harmonizing in style. The field is framed by a flowered border of gilt. The interior of the covers is a dark-gray leather without gilding, but is ornamented with blue borders in floral patterns. The manuscript bears the evidence of having been remounted when the binding was repaired. The repairing may account for the misarrangement of the various sections of the codex. The name of the scribe does not appear, but on the colophon to the Badā'i' and Ṣāḥibiyyah on folios 337b and 369b respectively, the dates 992 A. H. (1584 A. D.) and 994 A. H. (1586 A. D.) are given. These dates, however, are in poor handwriting, and have been evidently inserted later. The codex, judging from the quality of its miniatures and illuminations, was completed at least fifty years earlier.



THE PERSIAN PRINCE HUMĀY AND THE CHINESE PRINCESS HUMĀYŪN.
FROM THE KULLIYYĀT OF SA'DĪ, PERSIAN, DATED 1584 A.D.
(MS. No. 68, fol. 185b)



SHĪRĪN VISITING FARHĀD. FROM THE KULLIYYĀT OF SA'DĪ,
PERSIAN, DATED 1584 A.D.
(MS. No. 68, fol. 274a)

69

بوستان سعدی

Būstān-i Sa'dī

A copy of the Būstān, or the "Orchard" of Sa'dī. The first two hundred and four couplets are missing. The seven couplets in the beginning of the manuscript belong to the Eulogy on Atābek, which is followed by the first chapter of the book. The first seven couplets are erroneously included under the first bāb, or chapter, by the copyist.

Folios 125; 9¾ inches by 6¾ inches; 12 lines to a page, written in elegant Nasta'līq on native glazed thick paper of ivory finish in two double-ruled gold columns. The written surface is 5½ inches by 3 inches and is framed by rulings of gold, red, blue, and green. Folio 1b contains two joined illuminations in gold, red, and blue, pasted on top of the page to serve as a title-piece. These, however, as can be seen from their inscribed titles, did not originally belong to the manuscript. They are title-pieces cut off from a Qur'ān and read Sūrat al-An'ām, or "The Chapter on Cattle" (the sixth chapter of the Qur'ān), and Sūrat al-Inshiqāq, or "The Chapter of the Rending Asunder" (the eighty-fourth chapter), respectively. The chapter-headings to the various sections are inscribed in gold. In addition there are six miniatures, each drawn on a piece of paper measuring 3 inches by 2½ inches, and pasted on folios 26a, 49b, 63b, 72a, 83a, and 88b. Underneath these paintings certain traces of the text, on which they are pasted, can be seen. Evidently no miniatures were intended for the manuscript, as no blank spaces were originally left for them. The paintings are all in the latest Mughal style, drawn in water colors by an unskilled artist. The subjects portrayed do not have any bear-

ing on the contents of the book. The manuscript has been rebound in a seventeenth century Persian brocade of repeated palmette design in red and blue upon a background of gold.

The volume is not dated, but on the upper left corner of the last folio, which is somewhat damaged, there is an impression of the seal of a former owner, whose name was Qanbar. The Arabic legend on the seal reads: " May God Bless (him) with Good Deeds," and the date 1061 A. H. (1650 A. D.) is given underneath the name. At the bottom of the page a memorandum of a later owner, in Persian, reads: " Belonging to Muṣṭafā-Qulī of Ardalān (the name of a town), purchased in the capital city of Iṣfahān, in 1144 A. H (1731 A. D.)." Underneath this writing there is a small dark seal, evidently belonging to the same person; it is smeared and is, therefore, illegible. A little to the left of this memorandum, on the outside margin of the page, an impression of another seal appears. An impression of this same seal has been also affixed to folio 60a, and the name of its owner, Aḥmad, and the date 1128 A. H. (1715 A. D.) can be read, but the legend in Arabic is not clear. The manuscript was written probably during the middle of the sixteenth century.

70

A copy of the Būstān of Sa'dī, complete.

Folios 171; 7½ inches by 4½ inches; 13 lines to a page, written in legible Indian Ta'līq, on thin native glazed paper, in two double-ruled gold columns. The written surface is 5 inches by 2½ inches, and is framed in rulings of gold and blue. Some folios are worm-eaten. Folio 1b contains an illuminated title-piece in gold and soft colors in Indian style, and the opposite page, as well as the one containing the

'unwān, have interlineations in gold. The headings of the chapters and of some of the sections are inscribed in red ink. The codex is illustrated with sixteen half-page miniatures in the late Mughal style on folios 16a, 23b, 28a, 39b, 55a, 60a, 70b, 80b, 87b, 93b, 101b, 112b, 117b, 127b, 133a, and 138b. These paintings all appear to be the work of a single artist and are of inferior quality. The binding is of Persian morocco with gilded ornamentations on the outside and covered with plain paper on the inside. Neither the date nor the name of the scribe is given. The manuscript was written in India probably during the second half of the nineteenth century.

71

گلستان

Gulistān

A complete copy of the Gulistān of Sa'dī.

Folios 178; 9½ inches by 5¾ inches; 8 lines to a page written in bold Nasta'līq on multicolored cashmere paper of medium weight. Folios 10, 12, 13, and 15 are of old-rose color, 36 and 37 are in light blue, the remaining leaves are either in very light shade of yellow or white. Most of the verse sections of the book are written within double black-ruled columns. The written surface is framed by borders of red, black, and yellow. There are copious notes on the inner margins, which are ruled in red. On the outer margins there are notes in different handwritings in poor Shikastah style. Some notes are written on separate slips of paper which are tipped in on some of the leaves. These notes are signed either by Muḥammad Walī, or Sirāj al-Dīn 'Alī Khān, and in some instances the quotations are from some well-known Persian

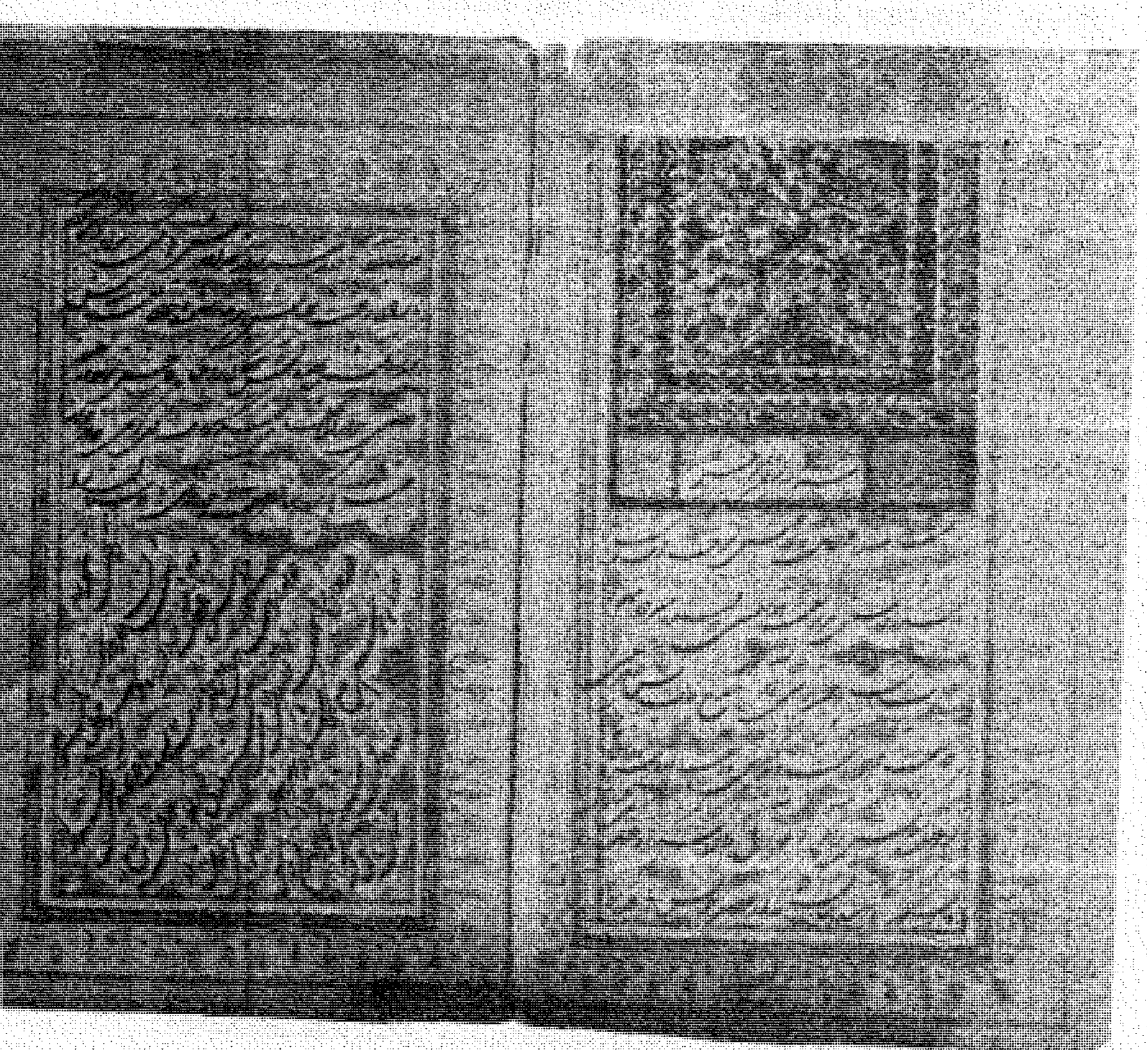
authors. Folio 1b bears a title-piece in gold and colors in Indian style, but is of rather poor workmanship. Headings are inscribed in red. Some leaves are injured by wormholes, but the codex in general is in good condition. The binding is of half morocco. The front side cover contains the bookplate of Oliver Henry Perkins. The name of the scribe, C̲harāyā-dās, and the year 39 A. H. (hundreds not given) appear on the colophon. The manuscript was copied in India probably during the first half of the eighteenth or of the nineteenth century.

72

A very fine and rare copy of Sa'dī's Gulistān.

Folios 134, of which one is blank; 4¼ inches by 2½ inches; 13 lines to a page, written in excellent S̲hikastah style, on native glazed paper of silky finish. The writing of the text, which is in the hand of an accomplished calligrapher, is wonderfully balanced and is framed by double gilt borders. The written surface is 3¼ inches by 1¾ inches, and is adorned with gilt interlineations. The outer margins are ruled in black. The front page contains an illuminated head-piece of elaborate design. Section-headings are inscribed in red ink. The binding is of limp green morocco; the sides are covered with woolen shawl in striped design woven in Kirman. Neither the date nor the name of the scribe is given.

The manuscript was presented to Mr. Perkins by Abū al-Fatḥ Mīrzā, Sālār al-Dawlah, third son of Muẓaffar al-Dīn S̲hāh, at Tehran, Iran, on the 9th of April, 1901. The autograph of the donor appears on the last folio. The presentation inscription, together with a certificate from the United States Minister at Tehran, are laid in. The inscription in Persian reads: " We presented this excellent book, as a souvenir to Mr. Perkins at Tehrān, in the month of D̲hū



THE OPENING PAGES OF THE GULISTĀN OF SAʿDĪ,
PERSIAN, C. XVIII CENTURY
(MS. No. 72)

al-Ḥijjah, the year one thousand three hundred and eighteen, in the era of Muḥammad, to whom may all the spirits of the world be offered in sacrifice." The manuscript was copied most probably for one of the shahs during the eighteenth century, and was inherited by Prince Abū al-Fatḥ.

Amīr Khusraw Dihlawī

(1253-1324 A. D.)

Amīr Khusraw Dihlawī, whose real name was Yamn al-Dīn Abū al-Ḥasan, is considered one of the greatest Muslim poets of India. His father was a native of Balkh, but settled in India, where Khusraw was born in 651 A. H. (1253 A. D.). The poet lost his father when he was nine years old, and was brought up by his grandfather. He entered the services of Prince Muḥammad Sulṭān Khān, the son of the governor of Multan. He rose to great importance and wrote a number of poems. His Khamsah and his five Dīwāns are the most popular. His is credited to be the only Indo-Iranian poet whose verses may pass for those of a native of Iran. He died in 725 A. H. (1324 A. D.). For details of his works see Sprenger, Oudh Cat. 465-70; Rieu, B. M. P. C. 609-15; Ethé, Disc. Cat. 258-9; Jackson, Cat. Pers. MSS. 119-23; and Dawlatshāh, Tadhkiratu'sh-Shu'arā, Browne's edition, 238-47.

'Iṣmat Bukhārā'ī

(?-1425 A. D.)

Khwājah Fakhr al-Dīn 'Iṣmat, was born in Bukhara, where his ancestors had settled. The exact date of his birth is not known. He was held in high esteem by Prince Nāṣir al-Dīn Sulṭān Khalīl, and sometimes used the pen name of Nāṣirī, in honor of his patron. He is said to have imitated

Amīr Khusraw in style and versification. His complete Dīwān, according to Dawlatshāh's Tadhkiratu'sh-Sh'arā and Khwāndamīr's Ḥabīb al-Siyar, comprises two thousand verses. According to the former authority, he died in 829 A. H. (1425 A. D.). For details on his works see Sprenger, Oudh Cat. 434-5; Rieu, S. B. M. P. C. 184-5; and Browne's edition of the Tadhkiratu'sh-Shu'arā 357-66.

73

دیوان خسرو وعصمت

Dīwān-i-Khusraw wa 'Iṣmat

A selection of poems from Amīr Khusraw Dihlawī (folios 1-71), and 'Iṣmat Bukhārā'ī (folios 71-191), consisting of Qaṣā'id, Ghazaliyyāt, Rubā'iyāt, and Muqaṭṭi'āt. The contents are not alphabetically arranged, and differ in arrangement from other similar manuscripts.

Folios 191, of which 1, 2a, and 89-91 are blank; 6¼ inches by 4 inches, written in legible Nasta'līq on native glazed paper of a heavy quality with a café au lait tinge, in double columns ruled by double gold borders. The written surface of the page is 4 inches by 2 inches and runs 12 lines to a page; the marginal writings run 14 lines to a page. Folio 2b contains a title-piece in gold and colors, and the pen name of Khusraw appears in gold letters throughout the first section of the manuscript. Folios 5b, 6a, 55b, and 56a have colored borders and contain stenciled floral designs drawn in black. The verses are written diagonally across the page. Some of the verses are written in compartments, divided by gold-rulings. Many of the folios are torn, and some are damaged by damp and wormholes. Rebound in plain boards with flap. The colophon is missing, and, therefore, the name

of the scribe and the date of transcription cannot be determined. The front flyleaf contains autographs and seal impressions of two of the former owners. These, however, have been so badly rubbed off that they are not legible. The contents of one of the seals, which is stamped on the upper left section of the page, is slightly visible and by the help of a magnifying glass has been deciphered as "Ismā'īl b. Sayyid 'Alī 1056 A. H. (1646 A. D.)." The manuscript was transcribed at least fifty years earlier than the above given date.

Ḥāfiẓ
(c. 1325-1389 A. D.)

Ḥāfiẓ, the greatest of the lyric poets of Iran, was born in the city of Shiraz, and hence, like his eminent predecessor Sa'dī, is often called Shīrāzī. The exact date of his birth is unknown, but he was born probably during the first quarter of the fourteenth century. His real name was Muḥammad Shams al-Dīn, and he adopted Ḥāfiẓ, or "Rememberer," as his nom de plume. This title, commonly conferred upon those who commit the Qur'ān to memory, was acquired by the poet in his younger days when he was an ardent student of the Qur'ān and of Muslim theology. His biographical notices in Persian works, such as the Tadhkiratu'sh-Shu'arā of Dawlatshāh, the Haft-Iqlīm of Amīn Aḥmad-i-Rāzī, the Majma' al-Fuṣaḥā of Riḍā-Qulī Khān, etc., contain very little information about his life, but in the well-known Preface his friend and collector of his poems, Muḥammad Gulandām, states that his celebrity, even during his lifetime, was great.

He enjoyed the favors of many princes and rulers of his time, especially those of the Muẓaffarī dynasty. His greatest patrons were Shāh Shujā' and Shāh Manṣūr. His fame also extended beyond Iran, and he received many flattering

invitations from the rulers of the neighboring lands, which he politely refused. On one occasion, however, he accepted an invitation from Shāh Maḥmūd Bahman of India. He had traveled only part of the journey, when the boat on which he was sailing was caught in a violent storm in the Persian Gulf, and therefore the poet gave up the trip and returned home. He spent almost the whole of his life in his beloved Shiraz. His fame caused him to be summoned to Tīmūr's (Tamerlane's) presence, during the latter's first invasion of south Iran. Dawlatshāh, in his above-mentioned work, inaccurately assigns this meeting to the year 795 A. H. (1392 A. D.), when the poet had been dead for three years.

Ḥāfiẓ's poetical compositions are remarkable for their melody, rhythm, and beauty of style. The rose and the nightingale, love and wine, all used in symbolic and mystical language, form the theme of his verses. His power of expression is perhaps unequaled by any other Iranian poet, except Sa'dī. The late Professor Browne [1] has ably pointed out Ḥāfiẓ's indebtedness to Sa'dī. Besides his ghazals, or odes, for which he is famous, his Dīwān comprises qaṣā'id, or panegyrics, rubā'iyāt, or quatrains, mathnawīs, or binorhymes, qiṭa'āt, or fragments, and mukhammasāt, or pentarhymes. According to the collector of his poems, Gulandām, Khwājah Qiwām al-Dīn, the vizier of Shāh Shujā', who was a great friend and admirer of Ḥāfiẓ, had several times urged him to put together all his poems so that his contemporaries might benefit by them. Ḥāfiẓ, however, was too busy to comply with this request, and this task was undertaken by Gulandām, who, after the poet's death, collected his poems and edited his Dīwān. Ḥāfiẓ, according to Gulandām, died in the year 791 A. H. (1389 A. D.), and was buried in Shiraz.

Numerous translations of Ḥāfiẓ have been made into many languages. See Bibliography in Ethé's Neupersische Litteratur, 303-5.

[1] See Lit. Hist. Persia 2. 538 et seqq.

For an English version with commentary see H. Wilberforce Clarke, The Divan, Calcutta 1891. For selections of his poems, see Herman Bicknell, London 1875; McCarthy, Ghazals of Hafiz, New York 1893; Bell, Poems from the Divan of Hafiz, London 1897; Payne, Hafiz, London 1901; Horn, Geschichte der persischen Litteratur, 114-22, Leipzig 1901; F. Veit, Platens Nachbildungen aus dem Diwan des Hafiz, Berlin 1908; Pizzi, Storia della poesia persiana, 1. 302-47, Turin 1894; and Selections from the Rubā'iyāt and Odes of Ḥāfiẓ, rendered into English verse by a member of the Persian Society of London, London and Edinburgh 1920.

74

دیوان حافظ

Dīwān-i-Ḥāfiẓ

A rare copy of the Dīwān, or complete poetical works of Ḥāfiẓ, with Muḥammad Gulandām's Preface.

Folios 242; 7 inches by 4 inches; 14 lines to a page, written in a fine Nasta'līq, on native gold-sprinkled paper of medium weight, within gold and green ruled columns. The written surface measures 5 inches by 2½ inches. Some folios are stained by damp and some have been slightly torn. Folios 1b-7a contain the Preface, which is introduced by a double-page illumination exquisitely adorned with gold interlineations and gilt floral margins, and a title-piece, the predominating decoration of which is in gold and blue. Folios 7b-14a contain the qaṣā'id, or panegyrics, and this section is also introduced by a double-page illumination and an 'unwān in a slightly different style. Folios 14b and 15a are double-page illuminations, and the former folio contains a title-piece which introduces the ghazals, or the odes, similar in design and style to that of the Preface. The quatrains and the fragment poems appear at the end of the codex.

Folios 101a and 140b contain two half-page paintings in imitation of the late Mughal miniatures. They are of inferior quality, and, since the manuscript originally contained no blank spaces for them, they have been pasted on the written surface of the pages. The subjects portrayed in both paintings represent a king seated upon his throne and surrounded by his attendants, and have no connection with the contents. They were evidently drawn by an amateur, and pasted on by a greedy dealer, who either realizing or not realizing what he was doing, ruined an excellent and rare copy to obtain a higher price for it. The binding is of contemporary, stamped black leather, the outside covers of which are decorated with medallions and corner angles; the inside covers are lined with paper of green color. On the colophon the name of the copyist, ʻArab Kātib-i-S̲h̲īrāzī (ʻArab the scribe from Shiraz), and the date 1034 A. H. (1624 A. D.) are given. On the lower right section, underneath the copyist's name, in a coarse and different handwriting the following memorandum in Persian appears: "O Lord, make the visit of the Kaʻbah possible for the owner of this book, Ḥājjī Tabārak-āllāh." Underneath this writing the owner's small seal is affixed. The legend in it, a verse from the Qur'ān, reads: "Blessed be God, the most excellent Creator," and the date 1036 A. H. (1626 A. D.). The Arabic work tabārak (blessed) in the legend corresponds with the owner's name. On the lower left section, opposite the above writing and seal, appears another memorandum in Persian with two impressions of a triangular seal. The writing reads: "This copy was purchased from the hereinmentioned Ḥājjī, on the date 1057 A. H. (1647 A. D.)." The impression of the seal is not legible. Another seal is badly impressed on the front flyleaf and its contents cannot be read.

75

A copy of the Dīwān of Ḥāfiẓ, to which no preface is prefixed.

Folios 214; 10¾ inches by 6¾ inches; 15 lines to a page, written in light Indian Ta'līq, on native glazed paper of medium weight, in double gold-ruled columns. The written surface of the page is 8½ inches by 4½ inches and is framed by rulings of gold, red, and blue. There are wide margins on each page in blue-rulings. Folio 1b contains an illuminated 'unwān in Indian style, in gold and soft colors. The ghazals are inserted in the beginning, and the last twelve folios contain selections from the poet's mathnawīs, rubā'īs, and qiṭ'ahs. The manuscript has been repaired and rebound in crushed crimson morocco, back and sides of which are gold-tooled in flower design, with gilt edges and additional gold borders in the inside of the covers. Neither the name of the scribe nor the date is given.

On the front flyleaf a memorandum written in bold Nasta'līq in Persian reads: "This book of Khwājah Ḥāfiẓ was purchased for . . . (the numerals have been rubbed off and are not legible) rupees, during the twentieth year of the reign of Muḥammad Shāh Pādishāh (1739 A. D.), in the house of Ḥayāt-āllāh Khān Bahādur." The writing is not signed, and a seal underneath it is so badly stamped that it cannot be read. On the back flyleaf there are twelve couplets, inscribed in poor Shikastah handwriting, in imitation of Ḥāfiẓ's verse, which bear the title: "Composed by Khwājah 'Abd-āllāh Khān, the son of Ḥayāt-āllāh Khān." The front cover contains the bookplates of Mitchell S. Buck and Turner Macan. The manuscript was copied in India, probably during the early part of the eighteenth century.

A copy of the Dīwān, without a preface.

Folios 182; 6 inches by 3¾ inches; 11 lines to a page, written in legible Nasta'līq, on native glazed paper, in gold-ruled double columns. Every page is decorated with small side ornaments in floral patterns. Some leaves are damaged by worms. The written surface of the page is 4 inches by 2 inches and is framed by blue and gold borders. Folio 1b is adorned with an illuminated 'unwān in burnished gold and blue, which introduces the ghazals. The other selections appear near the end. The binding is of original black plain leather with reddish leather on the inside. The last folio, which is adorned with a floral tail-piece, contains neither the name of the copyist nor a date. The front flyleaf bears the impression of a large square seal which contains in Arabic characters the name Charles Mariet Caldicott and the date 1829 A. D. The manuscript was transcribed in India, probably during the latter half of the eighteenth century.

Mu'īn al-Juwaynī

(?-c. 1390 A. D.)

Mawlānā Mu'īn al-Dīn, commonly known as Mu'īn al-Juwaynī, was born in Awah, near Juwayn. The exact date of his birth is unknown, but his death is placed toward the end of the fourteenth century. He was a follower of the great Ṣūfī Shaykh Sa'd al-Dīn Ḥamawī, to whom he dedicated his great work, the Nigāristān. Information on his life and works is very scanty.[1]

[1] For further details see Rieu, B. M. P. C. 754-5; Ḥāj. Khal. 6. 381-2; and Tadhkiratu'sh-Shu'arā, Browne's edition, 340-6.

77

نگارستان

Nigāristān

A collection of moral anecdotes, in prose and verse, by Mu'īn al-Juwaynī.

After eulogies on the reigning Sulṭān Abū Sa'īd Bahādur Khān and his vizier Ghiyāth al-Dīn Muḥammad, the author states in his preface that the idea of the writing of the book first occurred to him in an assembly of learned men in his father's house. These men were invited by his father, Ibn al-Juwaynī, to discuss the different authors and their works. Finally they all agreed that first place should be given to Sa'dī and to his Gulistān. The young Juwaynī observed that the only drawback the Gulistān of Sa'dī had was that it was too well-known, and that some one would do well to produce a similar work which would contain some new ideas and at the same time could be used as a textbook in schools. His father was the first to encourage him to undertake the task. He did not, however, finish the book until the year 735 A. H. (1334 A. D.). He had been in quest of a title for his work for some time. One day he happened to pass through a beautiful garden in Nishapur, which was called Nigāristān. He was attracted by this name, and adopted it as a title for his work. The book is divided into seven chapters with the following titles:

1. On the Liberalities of Conduct.
2. On Integrity and Piety.
3. On the Excellence of Social Intercourse.
4. On Love and Affection.
5. On Admonition and Advice.
6. On Virtue and Mercy.
7. On other Qualities.

Folios 339; 9¼ inches by 6 inches; 15 lines to a page, written in beautiful Naskh, on native glazed paper of medium weight. The written surface of the page is 6 inches by 3 inches. The verse sections are written in two gold-ruled columns, and the whole written page is then framed by borders ruled in gold, red, and blue. Most of the leaves are stained by water and some have been repaired. Folios 1b and 2a are double-page illuminations with gold interlineations. The 'unwān on the first page, in gold, blue, and green, is the work of a skilled artist. The binding is of original Persian reddish-brown leather. The outside covers are blind-pressed and decorated with a medallion, pendants, and matching corner angles. The inside covers are lined with paper.

The name of the scribe, Muḥammad Ḥusayn b. Sharaf al-Dīn, and the date 979 A. H. (1571 A. D.) are given in the colophon. A hole made through the paper has defaced a seal impression, which appears on the right of the scribe's name, and has made it impossible to decipher the contents. A second seal on the left is badly stamped and is not legible. The front flyleaf and the back flyleaf contain some verses by Mīr Muḥammad Bāqir Dāmād,[1] written in Shikastah style of handwriting by the scribe of Amīr Ḥusayn al-Ḥusaynī, Ḥaydar Muḥammad. On the reverse side of the colophon, the birth of a daughter, named 'Iṣmat, has been recorded in verse, and the date of 1005 A. H. (1596 A. D.) is given in a chronogram by Shu'ayb al-Jawshaqānī. On the upper left side of the same page a business transaction in pearls is

[1] Mīr Muḥammad Bāqir Dāmād, was the son of Sayyid Maḥmūd, the son-in-law of Shaykh 'Amilī. He was a native of Astarabad in Iran. He was surnamed Dāmād, because he married the daughter of Shāh 'Abbās I. For many years he resided in Isfahan. He is the author of several works. His death took place in 1630 A. D. See Or. Biog. Dict.; Browne, Per. Lit. in Modern Times, 256-7 and 406-7. The verses appearing on the flyleaf of this manuscript have been undoubtedly inserted later, for Mīr Dāmād at the time of the transcription, which was fifty-nine years before his death, was either not born, or if alive, must have been very young.



BAHRĀM GŪR PINS A DEER'S FOOT TO ITS EAR WITH AN ARROW. FROM THE RAWḌAT AL-MUḤIBBĪN, PERSIAN, DATED 1582 A.D. (MS. No. 78, fol. 8b)

recorded, which reads: "Owing to Ḥājjī Bājī (a woman's name) by Nawwāb Fakhr al-Dawlah for the price of pearls, weighing 14 mithqāls and 4 nokhūds (570 carats), 44 coins in gold."

Ibn 'Imād
(?-1397 A. D.)

There is very little information about Ibn 'Imād and his works. Rieu, in S. B. M. P. C. 217, quoting from page 17 of Rūz-i-Rawshan, calls him a contemporary of Ḥāfiẓ, and places his death around 800 A. H. (1397 A. D.).

78

روضة المحبين

Rawḍat al-Muḥibbīn

"The Garden of Friends," a collection of lyrical poems by Ibn 'Imād.

Dawlatshāh quotes the beginning of the poem in his Tadhkiratu'sh-Shu'arā, and calls it the Dah-nāmah of Ibn 'Imād. Rieu, S. B. M. P. C. 217, and Pertsch, Berlin Cat. No. 687a, list it under the same title, but the author in his epilogue names it Rawḍat al-Muḥibbīn. He also gives the total number of verses in it as seven hundred and sixty, and the date of its composition Rabī' I, 794 A. H. (Feb. 1392 A. D.). Sprenger [1] confuses him with Khwājah 'Imād al-Dīn Faqīh Kirmānī, who died in 773 A. H. (1371 A. D.) and who has left a work Dah-nāmah. Ilāhī, in his Khazīnah'i Ganj, attributes a Dah-nāmah to Khwājah Ibn 'Imād,[2] but furnishes no further details about him.

[1] See Oudh Cat. 18.
[2] See Sprenger, Oudh Cat. 68.

Folios 32; 8¼ inches by 5¾ inches; 11 lines to a page, each 2½ inches long; written in excellent Nasta'līq, in two columns ruled in gold and colors. The paper is gold-sprinkled, of fine quality, and of medium weight, with borders of different colors. The opening page is adorned with a splendid 'unwān in gold and colors, and is partly torn. Some leaves are slightly damaged but have been skillfully repaired. There are forty-nine small illuminated section-headings in gold and colors. In addition, the manuscript contains six exquisite full-page miniatures, all of which are the work of a single artist, and are in the style of the Ṣafavī school. The subjects portrayed do not have any bearing on the material that occurs in the text. The details of the miniatures are:

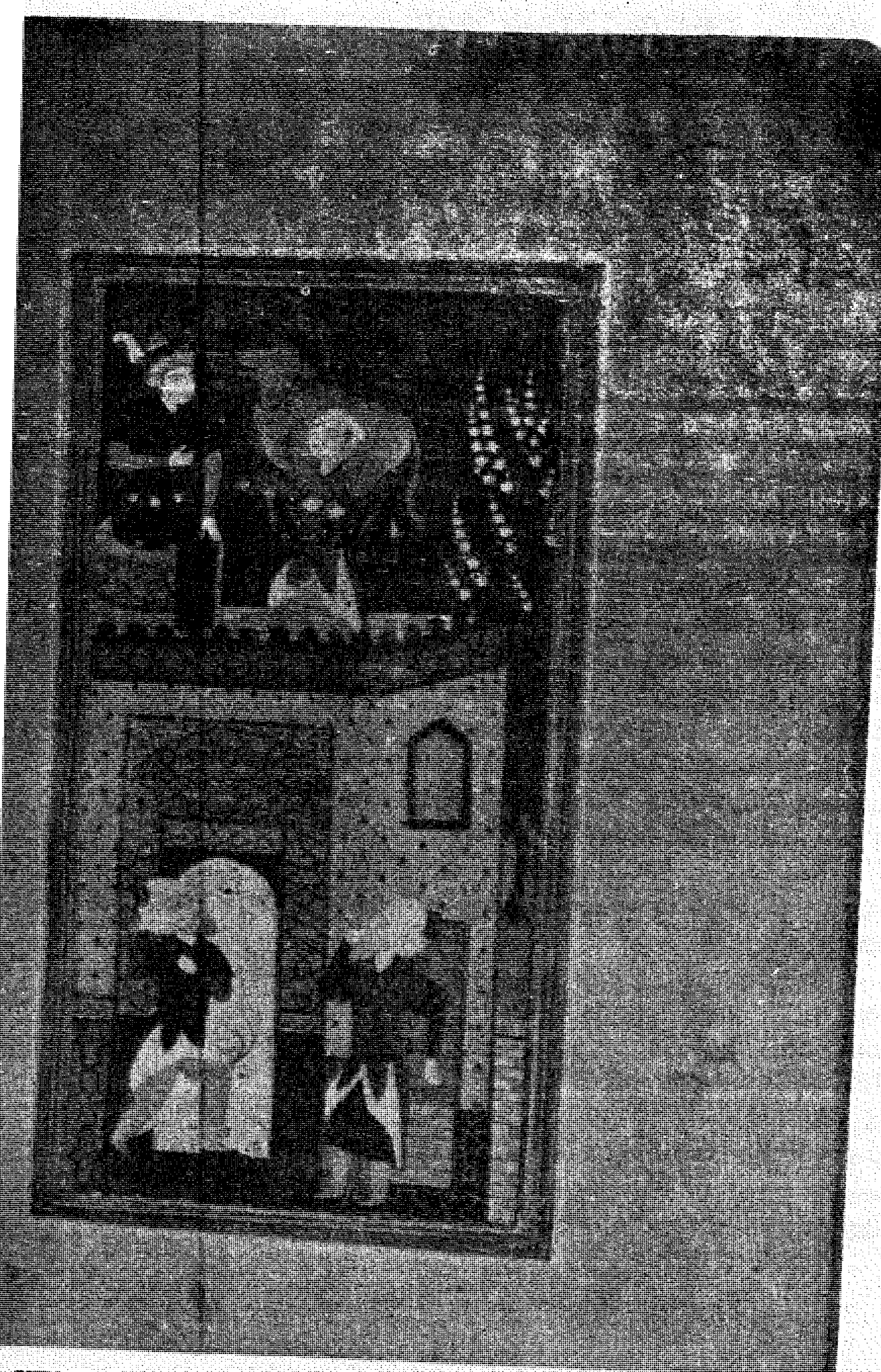
1 fol. 8b — Bahrām Gūr shoots an arrow with which he pins a deer's foot to its ear. (A famous story in the Persian accounts of Bahrām and his sweetheart Fitnah, mentioned both by Firdawsī and Niẓāmī.)

2 fol. 14b — A king, seated on his golden chair in his garden, is accepting a gift sent to him from the palace. His two viziers are with him. In the background, a lady is shown looking through the palace window while three other women are standing by.

3 fol. 15b — A king is getting ready to mount his horse. In the background a young man, with hands lifted up in a gesture of prayer, is standing beside his tent with his wife and child.

4 fol. 19b — A young prince, seated upon his throne and surrounded by his courtiers, is being offered a drink by two women, who are seated on a carpet. In the background, the princess watches through the palace window.

5 fol. 24b — Fitnah, Bahrām Gūr's sweetheart, has ac-



FITNAH CARRYING A COW ON HER SHOULDERS. FROM THE RAWḌAT AL-MUḤIBBĪN, PERSIAN, DATED 1582 A.D.
(MS. No. 78, fol. 24b)

complished the unbelievable feat of climbing up the stairs to the roof of the palace carrying a cow on her shoulders. Bahrām is seated on the roof. Two court attendants are shown at the foot of the stairs biting their fingers in surprise. (Another familiar incident from the Persian accounts of Bahrām.)

6 fol. 29b Two lovers are enjoying themselves outdoors with music and wine, while two young men, one of them apparently a prince, are secretly watching them.

The binding of native leather of dark maroon is not the original one. The outside covers are inlaid with brown leather pressed in designs of tendril traceries consisting of a medallion, pendants, and corner angles. The inside covers are in plain red leather. Some folios must have been lost in rebinding, for the poem contains only five hundred and sixty-five verses instead of the seven hundred and sixty mentioned in the epilogue. The number of missing leaves is uncertain, but apparently there are not more than twenty. The colophon shows that the transcription was made by the famous calligrapher 'Imād al-Ḥusaynī, and the date given is 990 A. H. (1582 A. D.).

If the date of the scribe's death, as quoted by Rieu, be correct, the present poem was transcribed thirty-three years before his death.

The calligrapher 'Imād al-Ḥasanī, or Mīr 'Imād as he is commonly called, was born in Kazvin. 'Imād studied for some time under the well-known masters of calligraphy, 'Isāy-i-Rang-i-Nigār and Mālik-i-Daylamī. Later, hearing of Mullā Ḥusayn Tabrīzī's fame and skill in the art of beautiful handwriting, he went to Tabriz, where he received several years of training under this distinguished master. One day, he showed to Mullā Ḥusayn a few lines which he

had carefully written himself. The latter, upon seeing the beautiful specimen of calligraphy, asked him whose handwriting it was and added: " 'Imād the day your handwriting attains this perfection I shall be proud of you and of myself." 'Imād replied that what he had actually seen was his own handwriting. Mullā Ḥusayn, in wonder and admiration, congratulated him and told him that there was nothing more he could teach him.

After leaving Tabriz, 'Imād traveled in Turkey, Afghanistan, Khorasan, and finally settled in Isfahan in 1008 A. H. (1599 A. D.). He was very well received at the court of Shāh 'Abbās Ṣafavī (ruled 1587-1629 A. D.), and was held in high respect and esteem by that monarch, who was a great patron of arts and learning. 'Imād's fame soon reached its zenith in Isfahan, and he was appointed to the office of Chief Calligrapher of the Court. The court artists of Shāh 'Abbās, however, who were jealous of him, began to intrigue and plot against him. He was finally attacked and murdered in his home in Isfahan in 1027 A. H. (1617 A. D.).[3] There are various versions of the story of 'Imād's assassination. Some claim that he offended the Shah by one of his poems (for he also wrote verses) and that he was put to death upon the Shah's instigation.[4] This, however, seems incredible, for we know that his murderer was immediately executed by the Shah, who was much enraged and grieved when informed of 'Imād's death.

Specimens of 'Imād's handwriting are very rare and much sought by collectors of Persian calligraphy. Some prefer them even to those of Mullā Mīr 'Alī, the originator of the Nasta'līq style of writing. Even during his lifetime one single sheet of his calligraphy is quoted to have sold for one

[3] This date is given in a chronogram, which is quoted by Mustaqīm-Zādeh Sulaymān Sa'd al-Dīn, on page 696 of his Tuḥfah'i Khaṭṭāṭīn, published in Istanbul in 1928.

[4] See Riyāḍ al-Shu'arā fol. 312; Rieu, B. M. P. C. 519 n.; Tuḥfah'i Khaṭṭāṭīn 696; and Ḥabīb, Khaṭṭ wa Khaṭṭāṭān 211-5.



A PAGE IN THE HANDWRITING OF MĪR ʿIMĀD. FROM THE RAWḌAT AL-MUḤIBBĪN, PERSIAN, DATED 1582 A.D.
(MS. No. 78, fol. 23a)

piece of gold.[6] There are only a few complete manuscripts written by Mīr 'Imād. A copy of Jāmī's Tuḥfat al-Aḥrār in his handwriting is in the Library of 'Alī Pāshā in Istanbul.

Jāmī
(1414-1492 A. D.)

Mullā Nūr al-Dīn 'Abd al-Raḥmān Jāmī was born at the little town of Jam, in Khorasan, Iran, and hence adopted the pen name Jāmī. He was one of the most remarkable poets Iran ever produced. The six greatest poets of Iran are considered to be: Firdawsī for epic poetry, Niẓāmī for romances, Rūmī for mystical poetry, Sa'dī for his verses on ethical subjects, Ḥāfiẓ for lyrics, and Jāmī for general excellence in all these forms. He is regarded as the last of the classical poets of Iran. He received his primary education in Herat, but pursued his advanced studies in Samarkand, under the well-known master of letters Qāḍī'i Rūm. He traveled extensively during the early part of his life and visited Mecca, Aleppo, and Damascus. He was held in the highest esteem not only in his own country, but also in the neighboring Muslim countries. He was, on more than one occasion, invited by the Turkish Sultan to visit his court, but each time he politely declined the honor. Most of his contemporaries, especially those who have produced biographical works such as Bābur,[1] regarded him to be so exalted that they considered him beyond praise. They describe him as " too perfect to need any praise," and introduce his name only for " luck and blessing."

He wrote numerous works. In the Tuḥfah'i Sāmī, a work compiled by Sām Mīrzā, the son of Shāh Ismā'īl Ṣafavī, forty-six of his works are enumerated.[2] His sincere friend

[6] See Thomas Arnold, Painting in Islam, page 3, n. 1.
[1] See Bābur-nāmah (ed. Ilminsky), 222-3.
[2] See Browne's Pers. Lit. Tar. Dom. 507.

and patron, Mīr 'Alī Shīr Nevā'ī,[3] has a brief notice of him at the beginning of his Majālis al-Nafā'is, and has also devoted an entire work, the Khamsat al-Mutaḥayyirīn, to his praises. His poetry, not including minor productions, consists of three Dīwāns of lyrical poetry, and seven romantic mathnawīs. Besides, he wrote on the exegesis of the Qur'ān, lives of the Saints, Mysticism, and Arabic Grammar. His most important work, the seven mathnawī poems, collectively known as the Sab'ah, or the "Septet," or Haft Awrang, or the "Seven Thrones," comprises:

1. Silsilat al-Dhahab, or the "Chain of Gold."
2. Salāmān wa Absāl.
3. Tuḥfat al-Aḥrār, or the "Gift of the Noble."
4. Subḥat al-Abrār, or the "Rosary of the Pious."
5. Yūsuf wa Zulaykhā.
6. Laylā wa Majnūn.
7. Khirad-nāmah'i Iskandarī, or the "Book of Wisdom of Alexander."

The fifth of the "Seven Thrones," the Romance of Yūsuf (Joseph) and Zulaykhā (Potiphar's wife), of which this Collection has three copies, is by far the most popular and accessible both in the original and in translations of his works. The story itself is based on the Sūrat Yūsuf, the twelfth chapter of the Qur'ān and is one of the best known romantic stories in Iran, India, and Turkey. It was first treated by Firdawsī,[4] and after him by other poets including Jāmī. Of all these renderings Jāmī's holds the highest place. Jāmī died at Herat in the year 1492.

For details and references, among other books, see Ethé, Neupersische Litteratur, in Grundriss, 2. 305-7; F. H. Davis, The Persian Mystics: II, Jami, London 1908; S. Robinson, Persian Poetry, 510-642, London 1883; C. E. Wilson, Persian Wit and Humour, being

[3] See page 164 of this Catalogue.
[4] See page 72 of this Catalogue.

a translation into English prose and verse of the sixth book of the Baharistan of Jami, London 1883; E. Fitzgerald, Salaman and Absal, an allegory, translated from the Persian of Jami, Boston 1899; The book of Joseph and Zuleikha, translated into English verse, by Alexander Rogers, London 1892; and Simsar, article, "A Rare Jami Manuscript," Library Chronicle, University of Pennsylvania Library, June 1935, Philadelphia. There are numerous editions of Jāmī's works lithographed in Iran, Turkey, and India.

79

يوسف وزليخا

Yūsuf wa Zulaykhā

The romantic poem of Joseph and Potiphar's wife by Jāmī.

Folios 167; 8 inches by 4½ inches; 12 lines to a page, written in elegant Nasta'līq, on native gold-sprinkled paper of medium weight, within double gold-ruled columns. The written surface is 5 inches by 2½ inches and is framed by borders of gold, red, blue, and green. Many leaves are stained and some have been repaired. On the front page is a rich medallion in blue and gold in delicate tracery and leaf design. Folios 1b and 2a are two full-page ornamentations in gold and colors, and they form the opening of a short preface. Folio 2b contains a splendid 'unwān. There are, throughout the manuscript, one hundred and twenty-three highly decorated head-bands, captions of which are inscribed in white ink against a gold background, and which appear to be the work of a single illuminator. The miniatures, four in all, the first three half-page, and the last one full-page in size, are all fine specimens of art painted in the style of the Herāt school. The first three appear to be the product of the same brush, but the last one, which is pasted on the back

flyleaf, seems to be the work of a different artist. The writing on the pages bearing the miniatures is smaller and is written in four columns with gold interlineations. Details are as follows:

1 fol. 86a	Yūsuf seated upon a throne, with a halo of flame around his head, and surrounded by Zulaykhā's maids.
2 fol. 139a	Zulaykhā meeting Yūsuf, who is mounted on a horse followed by attendants.
3 fol. 145a	Yūsuf and Zulaykhā united in marriage after Potiphar's death.
4 fol. 167b	A scene from a polo game. This miniature, with its rich borders, has been added later. It is torn in one corner and is damaged by pinholes.

The codex is bound in dark-brown leather, with flap-cover, and is heavily embossed with designs in gold. The outside covers are stamped with double borders in panels that enclose a large medallion with pendants above and below. The inside covers show a highly adorned arabesque design, rich in gold and blue, in a setting of dark-mahogony leather. The central field represents an oblong gold-tooled medallion with corner angles to match. The flap-cover is ornamented on the outside and inside to match the respective designs of the covers. The binding has been trimmed on the edges and is loose. The colophon, which contains a decorative tailpiece, does not give the name of the scribe, but is dated 988 A. H. (1580 A. D.).

80

A copy of Jāmī's Joseph and Potiphar's wife.

Folios 218; 8¼ inches by 5¼ inches; 11 lines to a page, written in beautiful Nasta'līq, on native glazed paper in

double black-ruled columns. The written surface is 5½ inches by 3¼ inches within gold, black, and red borders. Folio 1b is decorated with an ʿunwān in Indian style, in gold, red, green, and blue. Many leaves are soiled by damp and the writing is rubbed off. Headings are written in red ink in panels. The manuscript contains eighty-one bright-colored miniatures in the late Mughal style, all painted by the brush of the same unskilled artist. The binding is of contemporary lacquer, the outside covers of which show a field rich in floral design. The inside covers contain the design of a large plant with yellow flowers and long leaves (possibly narcissus) against a red field. Both of the outer covers are much worn, but the inside covers are well preserved. The colophon does not give the name of the copyist, who states that he copied the manuscript for his brother Mayān Muḥammad, but the copy was made and dated in Kashmir in 1199 A. H. (1784 A. D.).

81

A copy of the same poem as above.

Folios 130; 9 inches by 5¾ inches; 16 lines to a page, written in ungraceful Indian Taʿlīq, on native glazed paper in double black-ruled columns. The written surface is 7 inches by 3½ inches framed by borders of gold, red, and green. The manuscript is riddled with wormholes throughout and is in bad condition. Folio 1b has an illuminated sarlawḥ, or title-piece, in Indian style, in gold and soft colors. There are ten miniatures in the late Mughal style which are bright-colored, all the work of a poor artist. The binding is of modern paper, the back and corners of which are in green cloth. The colophon gives neither the name of the scribe nor the date. The manuscript was copied in India, probably during the beginning of the nineteenth century.

Muḥyī Lārī
(c. 1449-c. 1524 A. D.)

Muḥyī Lārī was a native of the city of Lar, near the Iranian Gulf. According to Riyāḍ al-Shu'arā, he lived from the time of Sulṭān Ya'qūb (ruled 1449-1462 A. D.), the second son of Ūzūn Ḥasan, to the beginning of the reign of Shāh Ṭahmāsp Ṣafavī, who ascended the throne in 1524 A. D. Muḥyī, however, according to the Khulāṣat al-Ash'ār of Taqī Kāshī died in in 934 A. H. (1527 A. D.).[1]

82

فتوح الحرمين

Futūḥ al-Ḥaramayn

"The Disclosure of the Two Holy Cities," a poem by Muḥyī Lārī, describing the Holy Cities of Mecca and Medina, and the ceremonies of the pilgrimage.

The present work is said to have been dedicated by the author on his return from Mecca, to Sulṭān Muẓaffar b. Maḥmūd Shāh, who reigned in Gujrat, but no dedication appear on this copy. This manuscript, as Rieu states, has been by oversight ascribed in several catalogues to Jāmī from whom the poet quotes, but Muḥyī's name appears both in the introduction and conclusion.[1] A lithographed edition of the Futūḥ al-Ḥaramayn was published in Lucknow in A. H. 1292.[2]

Folios 36; 7¾ inches by 5¼ inches; 15 lines to a page, each 2¾ inches long; written in beautiful Nasta'līq, on native

[1] See Sprenger, Oudh Cat. 21.
[1] See Rieu, B. M. P. C. 655.
[2] For details of its contents see Jahrbücher, vol. 71, Anzeige Blatt 49, and Ḥāj. Khal. 4. 385.

paper of heavy quality with a café au lait tinge, within two columns separated by double gold-rulings and framed by blue and gold borders. Most of the leaves are stained by water, patched, and damaged by wormholes. The opening page contains a small ʻunwān in gold and blue. Titles are written in red and blue throughout the volume. The manuscript contains eleven, crudely drawn paintings, depicting scenes from the Holy Cities. The original binding is missing, and the codex has been rebound in old Persian blue brocade in palm leaf pattern. On the colophon, which is partly damaged by fire, and partly riddled by wormholes, the name of the scribe, Uways b. Muḥammad al-Harawī (native of Herat), and the date 974 A. H. (1566 A. D.) are still legible.

Maktabī

(?-c. 16th century)

Maktabī is a poet of whom very little is known. He was a school teacher and lived in Shiraz about the same time as Ahlī Shīrāzī, who died in 942 A. H. (1535 A. D.). Maktabī was his nom de plume; his real name remains unknown. The only existing work of this writer is a romantic poem, the description of which follows.

83

ليلى ومجنون

Laylā wa Majnūn

A romantic poem by Maktabī.

The author dated his poem by the chronogram, Kitāb-i-Maktabī, which gives its date of composition as 895 A. H.

(1489 A. D.). The number of distiches is also given in the epilogue as two thousand one hundred and sixty.[1]

Folios 77; 6 inches by 3½ inches; 15 lines to a page, each 1½ inches long; written in beautiful S̲hikastah-āmīz in a double column framed by heavy rulings in gold. Most of the folios at the end of the codex have been damaged by wormholes. Folios 1b and 2a are illuminated with gold interlineations and wide floral borders, and the former folio contains an exquisite title-piece in gold and soft colors. The manuscript also contains thirteen very skillfully drawn illustrations, averaging 2¾ inches by 2 inches in size, on folios 12b, 15a, 17a, 20b, 22b, 28a, 33b, 39b, 42a, 47a, 49b, and 74b. These illustrate incidents in the life of Majnūn. They are all the work of a single artist and are drawn in modern style. The volume is rebound in a lacquered binding, the outside covers of which are identical in design and show a field decorated with flowers and birds framed with floral borders. The inside covers show figures of men and women in scenes of drinking and merriment. The name of the scribe and the date of transcription are not given, but judging from the style of its illustrations the manuscript belongs probably to the early part of the nineteenth century.

Mullā Ṭug̲hrā

(?-c. 1670 A. D.)

Mullā Ṭug̲hrā was a native of Meshhed, in Khorasan, and went to India where he lived for many years. He was well received at the court of Emperor S̲hāh Jahān (1593-1666 A. D.), and later was appointed a private secretary to Murādbak̲hs̲h, the youngest son of the emperor. He accompanied the young prince on an expedition to Balkh and re-

[1] For other copies of the same manuscript see Rieu, S. B. M. P. C. 191-2.

mained there. He spent the last years of his life in Kashmir. He died a few years after the accession of Emperor Awrangzīb. Ṭāhir Naṣrābādī, in his Tadhkirah, or biographies of poets, speaks very highly of him and says he was an able prose and verse writer.[1] He has written, besides prose compositions, many short and long poems.[2]

84

اعتقادیهٔ ملا طغرا

I'tiqādiyyah'i Mullā Ṭughrā

"A Poem of Faith of Mullā Ṭughrā," a mathnawī written in praise of the fourth Khalīfah 'Alī.[1]

Folios 12; 8¼ inches by 4½ inches; 9 lines to a page, each 2¾ inches; written in excellent Nasta'līq, on gold-sprinkled native paper, in two columns divided into compartments by black-rulings. The whole page is framed by rulings of gold, red, and blue. The last line of each stanza, which contains 'Alī's name, is inscribed in red ink and stands out by itself in a separate gold-ruled panel. Some leaves have wormholes in them and some are stained by water, but the writing, which is a specimen of excellent calligraphy, has been well preserved. The volume has been rebound in modern black cloth.

The manuscript is not dated nor does the name of the scribe appear in it. The front flyleaf, which is also gold-sprinkled and gold-ruled, contains the autograph and the impression of a large circular seal of a former owner. Above the seal in large Shikastah style appear these words: "From

[1] See Sprenger, Oudh Cat. 98.
[2] For a list of some of his works see Rieu, B. M. P. C. 742-4.
[1] For another copy of the present poem see Rieu, S. B. M. P. C. 267.

the least slave," and then the seal impression below it reads: " Jān Sipār Khān, Khanah-Zād-i- (a slave born in the house of) Shāh-i-'Ālam (which was the title of Muḥammad Mu'aẓẓam, the second son of Awrangzīb) Pādishāh-i-Ghāzī (the victorious king) 1121 A. H. (1709 A. D.) Sanah 3 (the third year of the reign of the Emperor)." Underneath the seal a little to the right, written again in large characters, appears the word " Hū " (pronounced as Hu, but written Huwa "), which refers to the God Almighty, and means " He is, or He exists," but more generally used as a substitute for the well-known Qur'ānic formula: " In the name of the Most Merciful God." Then follow four lines written in small Shikastah which read: " From the possessions of the humble slave Jān Sipār Khān, the son of Rustamdilkhān, the son of Jān Sipār Khān al-Ḥusayn al-Mukhtār al-Sabzawārī, may the Lord forgive his sins and cover his misdeeds. From the gifts of Nawwāb (prince) Ṣāḥib (sir, or master) and Qiblah (another title) Nawwāb Mukhtār Khān—may God enlighten him with His proof. Sanah 1122 A. H. (1710 A. D.)."

Jān Sipār Khān was the second son of Mukhtār Khān Sabzawārī, an Emir during the reign of Awrangzīb. At the time of his death in 1701 he held the ṣūbahdārī, or the Governorship, of Hyderabad. The grandfather of Jān Sipār Khān, who bore the same name, was an Emir with an army of four thousand men during the reign of Emperor Jahāngīr. He was appointed governor of Allahabad in the first year of Shāh Jahān's reign, 1628 A. D., and died there during the same year.[2]

[2] See Or. Bio. Dict.



THE OUTSIDE BACK COVER OF A LACQUERED PERSIAN BINDING, XIX CENTURY
(MS. No. 85)

Wiṣāl

(?-1846 A. D.)

Wiṣāl was one of the most illustrious of the modern poets of Iran, who lived and died in Shiraz. His real name was Mīrzā Muḥammad Shafī', but he was commonly known as "Mīrzā Kūchik." His contemporary biographers, such as Riḍā-Qulī Khān[1] and Bismil,[2] speak very highly of him. His talents were not confined to the art of verse writing alone, for he was also a recognized master of calligraphy and music.

His works, besides his qaṣīdahs and ghazals, include the Bazm-i-Wiṣāl, Farhād wa Shīrīn, and a Persian translation of the Aṭwāq al-Dhahab, or "Collars of Gold," of Zamakhsharī. His "Farhād and Shīrīn," which is the continuation and completion of Waḥshī's work, has been lithographed in Tehran in 1263 A. H. His sons were also gifted poets and eminent men of letters.

85

ديوان وصال

Dīwān-i-Wiṣāl

A collection of poems by Wiṣāl, consisting of his ghazals, or odes, and a portion of his Bazm-i-Wiṣāl, which begins on folio 61b.

Folios 183, of which 1-4a, 59b, 60, and 121-123 are blank; 7½ inches by 4¾ inches; written in excellent Nasta'līq by the poet himself,[1] on native glazed paper of thin quality having

[1] The author of Rawḍat al-Ṣafā, Majma' al-Fuṣaḥā, and Riyaḍ al-'Ārifīn, who speaks of Waṣāl in all three of his works.

[2] The author of Tadhkirah'i Dilkushā, who praises Wiṣāl's skill in calligraphy and music.

[1] A specimen of Wiṣāl's autograph reproduced on Plate IX, facing p. 300 of Browne's Persian Literature in Modern Times, leaves no doubt that the present manuscript is in the handwriting of the poet himself.

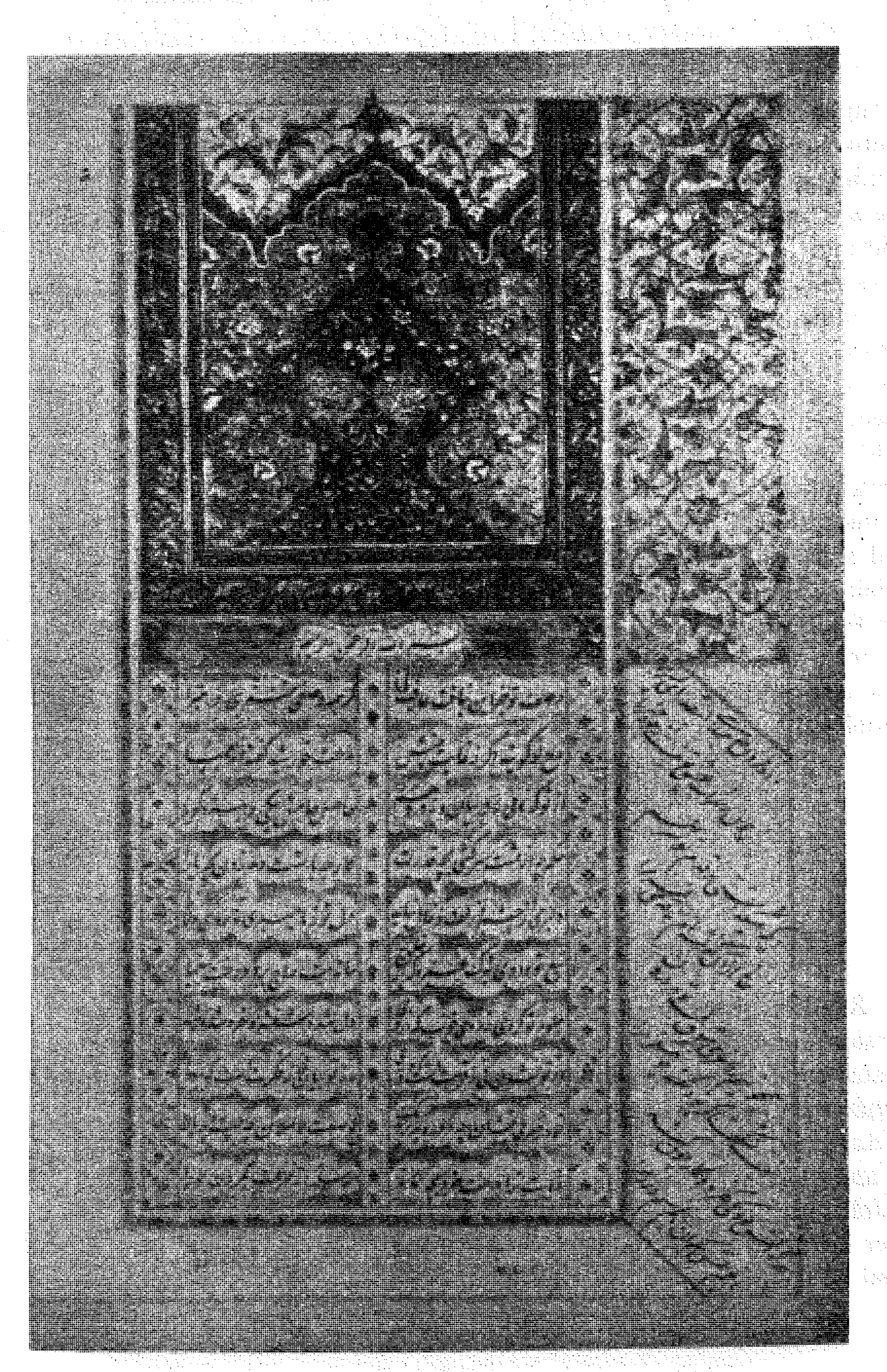
a slight creamy sheen. Folios 4b and 5a form a double illumination with gold interlineations, the former folio containing an elaborate ʿunwān in gold and colors. The verses are written in a double column outlined by heavy gold-rulings and run 17 lines to a page; the marginal writings run 26 lines to a page. Folios 61b and 62a are illuminated in like manner and the former folio contains another splendid ʿunwān, in gold and colors, which serves as a title-piece to the unfinished work, Bazm-i-Wiṣāl. The verses of this poem, which are also written in a double column framed by gold rules, run 16 lines to a page, while the writings on the margins run 10 lines to a page. The binding is of original lacquer, the outside covers of which are identical in design and show one large bird and two butterflies among roses, daisies, and other flowers. The inside covers have a plain red field decorated with medallion, pendants, and gold-ruled borders. One of the covers has been slightly damaged. This is a very rare manuscript, which, unfortunately, was not completed.

86

نوادر مجموعۀ یعقوبی

Nawādir Majmūʿah'i Yaʿqūbī

"Rarities, a Collection of Yaʿqūb," an anthology of Persian verse and prose compiled by Yaʿqūb b. Ilyās b. Yūsuf, of the House of Ā͟shar, and dedicated to Ḥāfiẓ S͟hīr Muḥammad K͟hān Muk͟htār al-Dawlah Bahādur, a governor of Kashmir. The work, which is very painstakingly written and illuminated, was begun, according to a chronogram on folio 102, in 1188 A. H. (1774 A. D.), and was completed after thirty-two years in 1220 A. H. (1805 A. D.), as indicated by the colophon.



THE OPENING PAGES OF THE DĪWĀN OF WIṢĀL IN THE HANDWRITING OF THE POET HIMSELF. XIX CENTURY
(MS. No. 85)

The compiler and the scribe Ya'qūb, who calls himself a descendant of the House of Ās̲h̲ar from the tribes of Israel and of the race of Abraham, was no doubt a Jew. This is further confirmed by an inscription which appears on the margin of folio 97a. This inscription, consisting of four lines, is one of the verses of a poem which the scribe by mistake has left out, and which he has later inserted in Hebrew characters. The collection contains poems by such well-known poets as Awḥadī Kirmānī, 'Iṣmat Buk̲h̲ārī, Mawlānā Waḥs̲h̲ī, Sa'dī, Ḥāfiẓ, Niẓāmī, Jāmī, Ni'mat K̲h̲ān 'Ālī, Mawlānā Ẓuhūrī, etc., and some prose selections by others.

Folios 888, of which 6 are blank; 9 inches by 5½ inches; written in exquisite Nasta'līq, on gold-sprinkled paper of medium weight. The prose portions are written in a single broad column, the verse portions in a double column divided by broad gold rules. The prose writings run 12 lines, and the verses 20 lines to a page. The written surface of the page is 6¼ inches by 3 inches and is framed by heavy rulings in gold, black, and blue. The whole page is enclosed by a margin about one inch in width, ruled by thin double rulings of gold. The margins are decorated with rubrics in gold. Folios 1b and 2a contain the index, which gives the names of the poets and the titles of their poems in red ink within decorated square panels. According to this index, the work is divided into one hundred and eighteen sections and contains eighteen thousand verses. Folios 2b and 3a are double illuminated title-pages which introduce the work. These folios, as well as the last two, contain octagonal rosette medallions illuminated with gold and blue in floral designs. The margins consist of inscribed panels containing some verses in Arabic written in gold letters upon a blue background. The compiler's name appears on these folios.

Folios 3b and 4a contain the introduction and the dedication and they are exquisitely illuminated with gold interlineations. The Khuṭbah, or the praise of the sovereign, occupies folios 4a-10a, and is introduced by an elaborate title-piece in gold and colors. The writing in this section, as well as in most other sections of the manuscript, is written diagonally across the page and has gold interlineations and elaborately decorated margins. At the bottom of folio 102, which is also illuminated, the date 1188 A. H. (1774 A. D.) is given in a chronogram indicating when the transcription was begun. Folios 10b and 11a are the most exquisitely ornamented pages and contain two sumptuously illuminated 'unwāns. The text runs 4 lines to a page, in gold interlineations, written diagonally across the page, and framed by a broad band of different colors, with floral traceries in gold. The whole page is inset in a richly ornamented wide border painted in different colors and covered with flowered designs in gold. Folio 10b contains the name of the scribe and compiler Ya'qūb b. Ilyās Mūsā'ī (Jewish), and folio 11a provides the name of the bookbinder and illuminator, 'Abd al-Raḥmān Ṣaḥḥāf Kashmīri (of Kashmir). The codex is bound in the original lacquered covers, which are re-edged, and slightly damaged by wormholes. The outside covers are identical and show a floral pattern, chiefly of yellow and gold, upon a blue background. The design on the inside of the covers consists of a medallion set off by pendants against a dark red field of foliage. The colophon, which is illuminated, supplies the date 1220 A. H. (1805 A. D.), and the name of the city of Kashmir. According to an annotation on the front flyleaf, the manuscript originally belonged to the Royal Library at Lucknow.

PLATE XXXI



TWO ILLUMINATED PAGES FROM A PERSIAN ANTHOLOGY,
DATED 1805 A.D.
(MS. No. 86, folios 10b and 11a)

87

A composite volume, without a title, containing the following works:

I. (Begins on folio 4b)

مسلك الاخيار

Maslak al-Akhyār

A long poem which begins:

سرخط منشور عطائی عمیم   بسم الله الرحمن الرحيم

Maslak al-Akhyār, or "The Conduct of the Pious," is a mathnawī poem, written, as its composer states in his opening verses, in the same meter as the Makhzan al-Asrār of Niẓāmī.[1] It is based upon the principle doctrines of the Shi'ī sect.

The poet, whose name does not appear, opens his mathnawī with a eulogy on the God Almighty and the Prophet, and inserts five munājāts, or addresses to the Deity, and five poems of praise for Muḥammad. These are followed by several poems written in praise of 'Alī and other followers of Muḥammad: Then the poet divides his work into twenty maslaks, or rules, each of which forms a section by itself. In each maslak an essential principle of the sect is discussed. The poem, according to its concluding verses, was completed in 993 A. H. (1584 A. D.).

[1] See page 97 of this Catalogue.

II. (On folio 104b)

تحفة النصايح

Tuḥfat al-Naṣāyiḥ

A poem which begins:

حمدی بگویم بیعدد مر خالق جن و بشر کرده معلق آسمان هم اختران شمس و قمر

Tuḥfat al-Naṣāyiḥ, or "The Gift of Counsels," is a didactic poem, in form of a qaṣīdah, which discusses various ethical and philosophical topics, and is similar in this respect to the Rawshanā'ī-nāmah of Nāṣir Khusraw. It is divided into forty-five bābs, or sections, and consists of seven hundred and eighty-six bayts, or couplets. The date of composition, given in the last verse, is the 10th of Rabī' II, 795 A. H. (February 23, 1393).

The name of the poet, according to the colophon, is Yūsuf Gadā, who wrote these admonitions for his son Abū al-Fatḥ. Very little is known about the life and works of this poet.[2]

III. (On folio 176b)

مدح مشایخ

Madḥ-i-Mashāyikh

A poem which begins:

شکر لله حال من هر لحظه نیکوتر شد است
شیخ شیخان شیخ حمزه تامرا رهبر شد است

Madḥ-i-Mashāyikh, or "The Praise of the Elders," is an ode, written in praise of some of the well-known shaykhs, or pious men, by an unidentified author. The date of composition is given in the concluding verses, in the form of a chronogram, as 961 A. H. (1553 A. D.).

[2] For other copies of this poem see Pertsch, Berlin Cat.[8] 124-25. This poem was lithographed in Bombay in 1283 A. H.

Folios 210, of which 1-4a, 104a, 175b, 176a, and 207-10 are blank; 9½ inches by 5½ inches; 12 lines to a page, written in poor Indian Ta'līq on thick paper with a creamy tinge, and outlined by gold-rulings. The opening folio contains an illuminated 'unwān, or title-piece, in gold and colors. Titles are written in red ink, and some folios contain notes and corrections on the margins.

The binding is of original Persian, blind-pressed, black leather, the outside covers of which show a medallion design with matching pendants and corner angles. The inside covers are of red leather. The name of the scribe 'Abd al-Qādir al-Qādirī, and the date 1261 A. H. (1845 A. D.), appear on folio 175a.

TURKISH MANUSCRIPTS

I. ASTRONOMY

88

روزنامهٔ دارنده وی

Rūz-nāmah'i Dārandahvī

A perpetual calendar prepared by the Turkish astronomer Muṣṭafā, who was commonly known as Ḥikmat-i-Thānī, in Istanbul, and dated 1226 A. H. (1811 A. D.).

Contents:

1. Six tables showing the concordance of the lunar months with the solar months.
2. Six tables showing the length of the day and night for Istanbul and its vicinity throughout the year.
3. Six astronomical and chronological tables.
4. Marginal notes consisting of comments, instructions, and methods of computation on the calendar.
5. Rules given at the end for finding the direction of the qiblah (the direction towards which the Muslims turn in prayer) in Istanbul and in adjacent countries.

A strip of vellum, 46 inches long and 4 inches wide, on a bone roller. The writing is in beautiful Naskh, within gold-ruled margin, in red and black ink. The 'unwān is very richly illuminated in gold and colors. The manuscript is enclosed in a maroon solander case.

II. GENEALOGY

89

Genealogical tables of the prophets and of the principal Eastern dynasties, without title or author's name.

The contents of the first portion of the manuscript agree with a similar work entitled Subḥat al-Akhyār, described by Rieu and Flügel.[1]

There are tables prefixed to the volume, on folios 1-6, showing the genealogy of the Prophet Muḥammad which traces him back to Adam. These are followed by the general genealogy of the pre-Islamic dynasties and by the genealogies of the Muslim dynasties down to the year 1143 A. H. (1730 A. D.), the year of accession of Sulṭān Maḥmūd I of Turkey. Then in two pages some of the sayings of the Prophet Muḥammad and of some of the Khalīfahs are recorded. Following this in two other pages a brief history of the rulers of the Memluk dynasty of Egypt is given. The last portion of the manuscript contains an account of the Osmanli dynasty from its origin to 1030 A. H. (1620 A. D.), during which year the Bosphorus was frozen. This is the last event recorded by the compiler.

The genealogies of the Turkish sultans from the year 1091 A. H. (1680 A. D.), in which year the manuscript was completed, to the year 1143 A. H. have been added in a different handwriting. The first scribe signs his name as Behmen Bek b. Aḥmad b. Yūsuf Pāshā of the city of Van. It is highly probable that the work was compiled by the copyist himself by the use of the above-mentioned well-known book on genealogy without mentioning his authority.

Among the pre-Islamic dynasties, the Greek, Persian, and Chinese kings are included. The dynasties of Iran mentioned are the Pīshdādīān, Ashkānīān, Sāsānīān, and

[1] See Rieu, B. M. T. C. 32-3; Flügel, Vienna Cat. 2. 97-101, and 374.

the Keyānīān. The post-Islamic dynasties are the Banī Umayyah, 'Abbāsī, Diyālemeh, Seljūq, Sebuktakīn, Khwārezm, Sāmānīān, Chingīzīān, and 'Othmānīān. The number of the rulers of each dynasty and the total years of their reigns are also recorded. The genealogy of the Ottoman dynasty concludes with Sulṭān Muḥammad IV, who is designated as the reigning monarch. A later addition brings it down to the accession of Sulṭān Maḥmūd I, 1143 A. H.

Folios 75, of which 15 are blank; 12¼ inches by 8 inches; written in Naskh, on native glazed paper of ivory finish, within red borders. Some notes on the margins and six folios, which were added later, are in very poor handwriting. Genealogical tables, which consist of concentric circles sometimes in colors but mostly in black or red ink, contain the names of persons; these circles are linked by horizontal lines to which are added some short historical notes. The scribe's name is signed in red or black ink to such notes. Two 'unwāns, or title-pieces, adorn the histories of the Memluk rulers of Egypt and of the Ottoman dynasty. These title-pieces consist of a pyramid design made of half circles in black and white; the outlines of these half circles are drawn in red ink.

The seal impression of the writer of the manuscript, Behmen Bek, whose full name has been given in the above, appears on the opening and on the closing pages of each section. The codex has been bound in stamped dark leather flap-binding ornamented with medallions in floral designs, the workmanship of which is alike on both covers.

PLATE XXXII



A PAGE IN THE HANDWRITING OF ḤĀFIẒ MUḤAMMAD EMĪN. FROM TH
TUḤFAH'I SHĀHIDĪ, TURKISH, DATED 1801 A.D.
(MS. No. 90, fol. 19a)

90

تحفۀ شاهدی

Tuḥfah'i Shāhidī

A versified Persian-Turkish vocabulary composed by Mevlānā Shāhidī.

Shāhidī, commonly known as Ibrāhīm Dedeh, was born in Mughla, in the province of Mentesheh in Asia Minor, in 875 A. H. (1470 A. D.). He lived for a long time in Konya (Iconium) and like his father, Khudāy'ī Dedeh, belonged to the religious order of Mevlevīs. He composed his versified vocabulary, according to a chronogram inserted in its last verses, in 920 A. H. (1514 A. D.). He died in 957 A. H. (1550 A. D.).[1]

Folios 50; 7¼ inches by 5 inches; 7 lines to a page, each 2¾ inches long; written in exquisite Naskh in four gold-ruled columns with outlinings in gold, blue, and red, on glazed paper of medium weight. The marginal columns are written by the same scribe in Naskh of smaller size, 46 lines to a page, each 1¼ inches long, and framed by gold-rulings. The opening page contains an elaborate illumination in gold and colors. The titles are written in red ink throughout the book. The binding is of gilt native morocco and protected by a gilt red morocco cover. The colophon bears the name of the scribe, Ḥāfiẓ Muḥammad Emīn, and is dated 1216 A. H. (1801 A. D.).

The scribe, Ḥāfiẓ Muḥammad Emīn, was a native of Istanbul and the son of Aḥmad, who was in the services of

[1] See Hammer-Purgstall, Gesch. Osman. Dichtk. 2. 258; Gibb, Hist. Otto. Poetry, 4. 176, n. 3; and Flügel, Vienna Cat. 1. 135-6.

the grand vizier, 'Abd-āllāh Pāshā. He studied under the well-known calligrapher Sayyid Aḥmad Khwājeh-Zādeh and was considered as one of his best apprentices. He has copied many manuscripts and was a Ḥāfiẓ-i-Qur'ān, or one who commits the Qur'ān to memory.[2]

IV. LAW

91

مناهج الاصول الدينية

Manāhij al-Usūl al-Dīniyyat

A treatise on Muslim Law according to the Ḥanefī school, composed by 'Abd al-Bāqī b. Muḥammad.

The author, commonly known as 'Ārif, held many important positions in the Turkish government under Sulṭān Muḥammad IV. He was a native of Istanbul and received his primary education privately from his father, who was attached to the Imperial Navy. He studied later under the Shaykh al-Islām, or the head of the hierarchy of the Muslims, Minqārī-Zādeh Yaḥyā, and was awarded the highest prize in public and official examinations. He was first appointed the governor of Selanik (Salonica) and he retained this post for sixteen years. He then governed Egypt and Brusa, and later became a chief justice in Istanbul. The last post which he held was that of the commander in chief of the Turkish armies in Thrace. He wrote many books and made translations from Persian and Arabic. He was also an accomplished calligrapher and an apprentice of the well-known Muḥammad Tabrīzī (of Tabriz). There are several manu-

[2] See Tuḥ. Khaṭ. 392.

scripts still preserved in his beautiful handwriting. He died in 1125 A. H. (1713 A. D.).[1]

The author in his preface states that numerous works had been written in Arabic on the Ḥanefī law, but that no one had made an attempt to treat the subject in the Turkish language. He ventures, therefore, to fill this gap himself. He gives a list of twenty-four books and their authors who have written on the subject in Arabic. His own book, in addition to the preface, consists of five chapters, and each chapter is divided into several parts. The author also states in his preface that the grand vizier Muṣṭafā Pāshā had urged him to have a good copy of his original manuscript made. This task was entrusted to Muḥammad b. al-Ḥājj Velī al-Dīn, who was the chief superintendent of his estates and property. At the completion of the work the author himself made the necessary additions and corrections in the margins in his own handwriting, which is readily distinguished from the hand of the copyist, who in a footnote adds that the corrections were made in the handwriting of his master.

Folios 102; 8 inches by 5½ inches; 19 lines to a page, each 2¾ inches long; written in neat Nasta'līq of medium size, on native glazed paper of strong texture within gold borders. There are copious notes and references on the margins written by the copyist, and some corrections have been made by the author himself. A complete table of contents has been prefixed. The opening page is adorned with an illuminated 'unwān of floral design in gold, blue, and pink. The flap-binding is of stamped black leather, the outer covers of which show a medallion design with double pendants and with harmonizing cornerpieces. The inner covers are of plain dark-red leather framed by rulings of gold. The volume is protected by an extra red morocco cover. Both the front flyleaf

[1] See Tuḥ. Khaṭ. 669-70.

and the colophon give the name of the scribe, Muḥammad b. al-Ḥājj Velī al-Dīn. The date of completion is 1119 A. H. (1707 A. D.).

V. OFFICIAL DOCUMENT

92

وقفنامهٔ احمد پاشا

Waqf-nāmah'i Aḥmad Pāshā

A remarkably valuable document, being the Last Will and Testament of Aḥmad Pāshā, the son-in-law and the grand vizier of Sulṭān Bāyezīd II (ruled 1481-1512 A. D.), and later of Sulṭān Selīm I (ruled 1512-1520 A. D.).

Aḥmad Pāshā, whose real name was Stephen Cossarich, was an Illyrian prince, the son of Duke Saba Etienne-Cossarich, who deserted his faith and parents at an early age and joined the Turks. The main reason for his desertion was that his father took in marriage a young princess to whom Stephen was engaged. He was very well received at the court of Sulṭān Bāyezīd II, who, upon his acceptance of the faith of Islam, gave him his own daughter in marriage and appointed him to responsible positions in the army. He was first put at the command of an army which was sent to Egypt, and later was made the commander of the fleet. This latter post he retained for five years. It was in 1497 A. D. that he was appointed to the office of the grand vizier and he occupied this position four times during his political career. He died in 1516, in Aleppo, while he was accompanying Sulṭān Selīm I on his return from the Egyptian campaign. He built many mosques and charitable institutions.[1]

[1] See von Hammer, Geschichte des Osmanischen Reiches, 2. 264 ff., and 526-27.

Aḥmad Pāshā, according to the present will, left most of his wealth and huge estates to charity. He directed the disposition of funds for the erection of mosques and for the care and feeding the poor.

Folios 33; 10 inches by 6¼ inches; 7 lines to a page, each 3 inches long; written in large Thuluth, on heavy quality paper having a café au lait tinge, and framed by gold-rulings. There is a blank space left for an 'unwān on top of the opening page. The binding is missing. The name of the scribe Muḥammad and the date 917 A. H. (1511 A. D.) are given in the colophon. On the same page the names of Pīr Muḥammad Pāshā al-Jamālī, Sinān Pāshā Ibn 'Abd al-Ḥayy, Mevlā Qivām al-Dīn al-Defterī, and Sayyid Bālī, the scribe of the Ḍīvān-i-'Ālī (the High Court), appear as witnesses. The first two witnesses were grand viziers. The last two have not been identified. According to an annotation on the front flyleaf the will was drawn up by Qāḍī (judge) 'Abd al-Raḥmān.

VI. HISTORY

93

تاريخ سلانيكي

Tārīkh-i-Selānīkī

A history, without a title or author's name, covering the years 971-1008 A. H. (1563-1599 A. D.), comprising the last three years of Sulaymān Qānūnī's reign, the reigns of Selīm II and Murād III, and the first five years of the reign of Muḥammad III.

The work begins with a short preface which is written in gold ink. The last three lines of the preface, as well as a

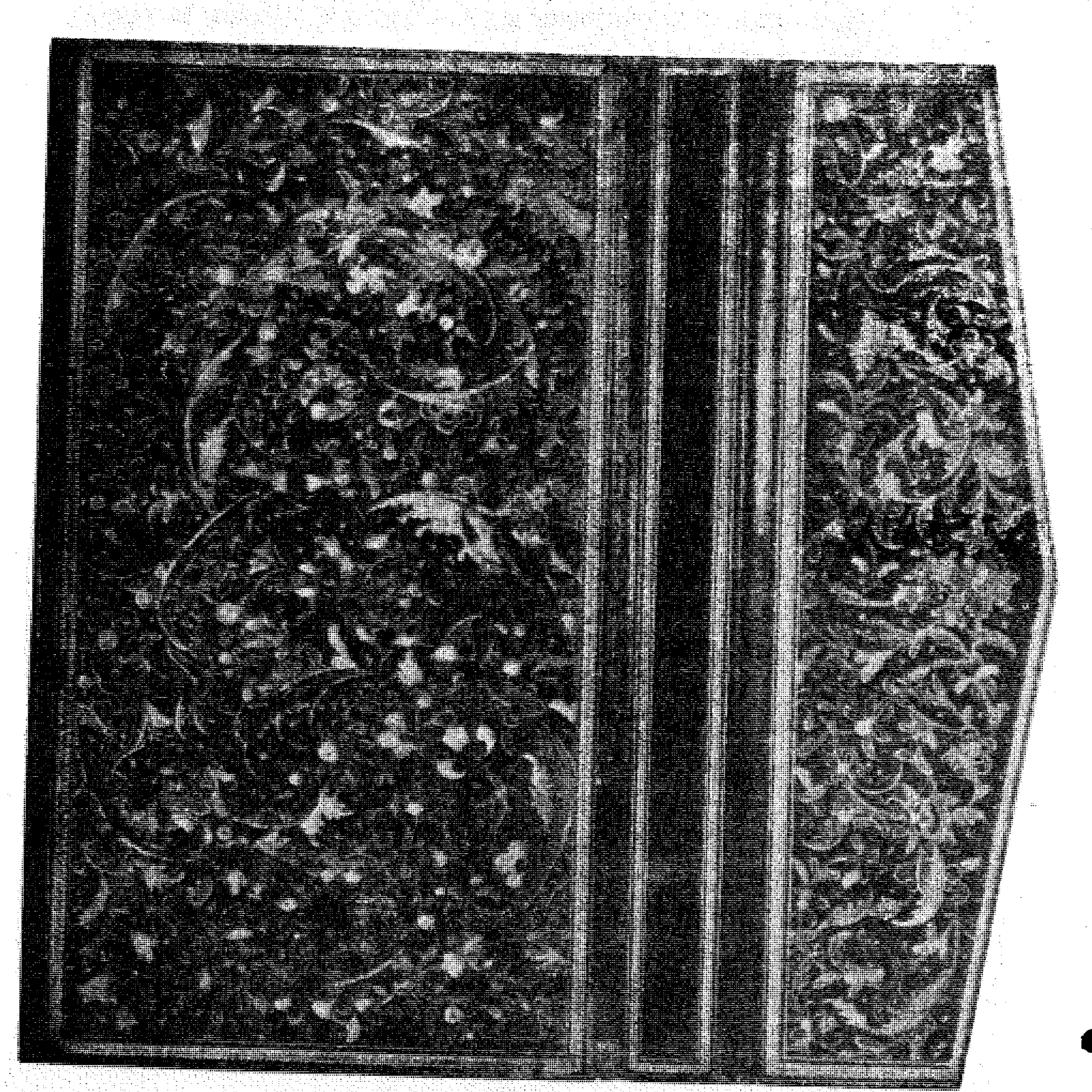
few lines on the second folio facing the opening page, have been blocked out by gold paint. The traces of writing underneath, however, are visible but not legible.

In another copy of this manuscript, which is in the Vienna State Library, the name of the author, Selānīkī (of Salonica) Muṣṭafā Efendī, appears in the preface. This work is generally known in Turkey as the Tārīkh-i-Selānīkī, or the History by Selānīkī.[1]

The author, about whom very little is known, was a court chronicler. He takes occasion, now and then, to insert in his records lengthy discussions of important political events, and in more than one instance makes mention of his own promotions and appointments to important positions at the court by the grand viziers of the time. The most important position held by him is that of official chronicler of the grand viziers at the court. He was appointed to this post in the year 999 A. H. (1590 A. D.) by the grand vizier Ferhād Pāshā (folio 140b), and he still retained this office at the time he recorded the last event in his journal, in 1008 A. H. (1599 A. D.). He also held other important positions. He was made Chief Controller of the accounts of the two Holy Cities, Mecca and Medina, and later of entire Anatolia. The last position held by him, in addition to that of court chronicler, was the controllership of the accounts of the Ewqāf, or the Religious Endowments. He was appointed to this high office by the grand vizier Ibrāhīm Pāshā (folio 283a and b), in the year 1004 A. H. (1595 A. D.). The date of his death is unknown.

Folios 400; 11 inches by 6 inches; 25 lines to a page, each 3 inches long; written in beautiful Nasta'līq, on native glazed paper of ivory finish framed by heavy rulings of gold. The margins are wide and contain some notes and additional remarks. Some of the folios have been injured by worms.

[1] See Flügel, Vienna Cat. 2. 246-7.



THE OUTSIDE BACK COVER AND FLAP OF A LACQUERED TURKISH BINDING, DATED 1721 A.D.
(MS. No. 93)

The titles and captions of important events are written in gold or red ink. There are four illuminated 'unwāns, or title-pieces, in gilt and colors which are adorned with flower patterns. Folios 399b and 400a are not written but contain two illuminated title-pieces and full decorations of pink floral design against a whitewashed background. Folio 1a contains a medallion in gilt enclosing a six-pointed star design in colors ornamented with flowers. The flap-binding is an unusually fine specimen of contemporary Turkish morocco, ornamented in a very elaborate manner with the usual Indian mauritia flower pattern, heightened with gold and colors. The inside covers are of green silk with floral designs woven in gold. The manuscript is in a slipcase of black and red leather. The name of the scribe Muḥammad b. 'Abd-āllāh and the date 1134 A. H. (1721 A. D.) appear in the colophon. The scribe states that the copy was made by the order of Ibrāhīm Pāshā, the son-in-law and grand vizier of Sulṭān Aḥmad III, and signs his former title, that of the Judge of the Holy City of Jerusalem, after his name. The front fly-leaf contains the bookplate of Clarence H. Clark.

VII. POETRY

Yāzījī-Oghlī

(?-1451 A. D.)

Yāzījī-Oghlī Muḥammad was the son of the celebrated Turkish poet and scientist Kātib Ṣelāḥ al-Dīn, or Ṣelāḥ al-Dīn the Scribe, the author of the well-known Shamsiyyah, or the Solar Poem, a versified treatise on astronomy composed in 811 A. H. (1408 A. D.). Ṣelāḥ al-Dīn was in the services of Sulṭān Bāyezīd I, and spent most of his life in Ankara (Angora). His two sons Muḥammad and Aḥmad-i-Bījān were born there. They studied under the eminent

ascetic Ḥājjī Bāyrām, and after the death of their father settled at Gelibolu (Gallipoli). They were both interested in theology and poetry and built themselves a little oratory, looking out upon the sea, and spent the rest of their lives there in seclusion. Muḥammad was widely known for his piety and revered for his sanctity.

The two brothers devoted much of their time to the composition of religious books. Muḥammad wrote his Maghārib al-Zamān, or "The Setting-point of Time," in Arabic verse, which was later translated into Turkish prose by his brother Aḥmad under the title of Anwār al-'Ashiqīn, or "The Lights of Lovers." Muḥammad's immortal poem Muḥammadiyyah, the description of which follows, is the most popular and best known of his works. According to the Tuḥfah'i Khaṭṭāṭīn,[1] or "The Gift of Calligraphers," of Mustaqīm-Zādeh Sulaymān, and Khaṭṭ wa Khaṭṭāṭān,[2] or "Calligraphy and Calligraphers," by Ḥabīb, Yāzījī-Oghlī was a skilled calligrapher. He died in 855 A. H. (1451 A. D.), just two years before the conquest of Istanbul by Sulṭān Muḥammad the Conqueror.

For further details on the life and works of Yāzījī-Oghlī see A History of Ottoman Poetry, E. J. W. Gibb, edited by E. G. Browne, 1. 389-410, London 1907; Rieu, B. M. T. C. 168-9; and Flügel, Vienna Cat. 1. 618-9.

[1] See Tuḥ. Khaṭ. 706, edited by Ibnil'emin Mahmut Kemal, Istanbul 1928.
[2] See Khaṭ. wa Khaṭ. 241-2, edited by Ebū'z-Ẓiyā Tevfīq, Istanbul 1888.

94

الرسالة المحمّديه

Al-Risālat al-Muḥammadiyyah

"The Treatise on Muḥammad" is a religious poem by Muḥammad b. Selāḥ, commonly known as Yāzījī-Oghlī.

The author, in his epilogue, after thanking God for the successful completion of the poem, states that his friends suggested that he should present the book to the Shāh of Īrān the Sulṭān of Egypt, or the Sulṭān of Rūm (Turkey). He seems to have preferred the last, for although he does not officially dedicate the book to the Sultan of Turkey, he prays for Sulṭān Murād and for his successor Sulṭān Muḥammad the Conqueror. Then he eulogizes the vizier Maḥmūd Pāshā ibn Qaṣṣāb, or "the son of the Butcher," and proceeds to tell the story of his own life and that of his brother Aḥmad. He gives the date of composition in one of the verses as 853 A. H. (1449 A. D.).

The poem, which is based on the explanation of certain passages of the Qur'ān by different authorities and on Muslim traditions, falls into three main divisions. The first part deals with the Creation, the second with the Mission of Muḥammad, and the last with the End of the World.

Folios 247; 10¼ inches by 7¼ inches; 19 lines to a page, each 4½ inches long; written in Naskh, on native glazed thick paper in two columns of red-rulings. There are corrections and additions on the margins. All titles are inscribed in large Naskh in red ink. The codex has been rebound in Turkish flap-binding of red morocco. The outer covers are blind-stamped with inlaid center medallion, and blind-tooled in moresque designs framed with borders of the same style. The inside covers have been lined with white paper of

ordinary quality. The flap-cover is identical with the outer covers in details. The colophon contains the name of the scribe, Kemāl Muḥammad Qarah Yāzījī, and the date 1051 A. H. (1641 A. D.). The front flyleaf bears the dedication and the seal of a former owner, but these are not legible.

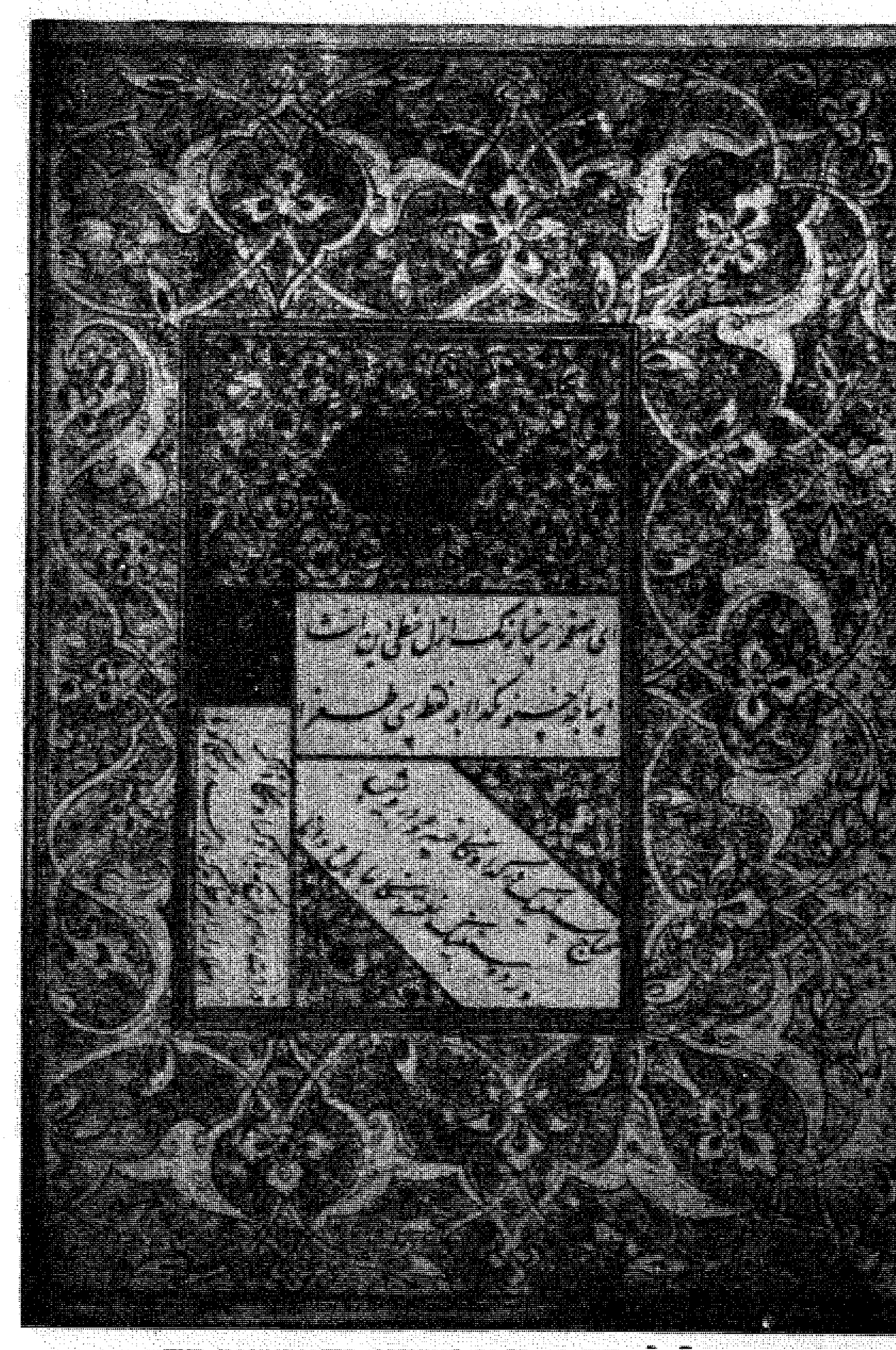
A commentary on the Muḥammadiyyah entitled, Ferāḥ al-Rūḥ, or "The Joy of the Soul," was written by Ismā'īl Ḥaqqī, who died in 1137 A. H. (1724 A. D.). There is also a lithographed edition of the Muḥammadiyyah published in 1280 A. H. (1863 A. D.) in Istanbul.

Mīr 'Alī Shīr Nevā'ī
(1441-1501 A. D.)

Mīr 'Alī Shīr Nevā'ī was the son of the Kichkanah Bahādur, an Emir at the court of Sulṭān Abū Sa'īd. He was born in Herat, on Ramaḍān 17, 844 A. H. (February 9, 1441 A. D.). He went to school with Sulṭān Ḥusayn Bāykārā, and in his early life attached himself to the court of the reigning Tīmūrid Abū al-Qāsim Bābur Mīrzā, who treated him like one of his sons. In 861 A. H. (1456 A. D.), after the death of Bābur, he spent several years in Samarkand and Meshhed, where he completed his studies at his own expense and was reduced to great poverty. In 873 A. H. (1468 A. D.), when his former friend and companion Sulṭān Ḥusayn ascended the throne, he appointed him his Muhrdār, or the Keeper of the Royal Seal. He occupied that high office until 876 A. H. (1471 A. D.) when he resigned to accept the governorship of Gurgan, near the Caspian Sea. The following year he retired from public life and moved to Herat where he lived until his death on the 12th of Jumā II, 906 A. H. (January 3, 1501 A. D.).

Nevā'ī was a great patron of learning and was himself an equal master of prose and poetry. He wrote in Jāghātā'ī, or

PLATE XXXIV



THE ILLUMINATED OPENING PAGE OF THE DĪWĀN OF MĪR ʿALĪ SH̲ĪR. C. XVII CENTURY
(MS. No. 95)

Eastern Turkish, as well as in Persian. Nevā'ī was the pen name he used in his Turkish compositions, and he signed his Persian works as Fānī. He exerted great influence on the development of Ottoman poetry and has done more than any other writer to raise Turkish to the rank of a literary language. He was a close friend and patron of Jāmī, the celebrated poet of Iran, who dedicated many of his works to him. Besides four Dīwāns of lyric poetry and six long Mat͟hnawīs, he has left nine volumes of prose and some minor poetical works.

For further particulars, consult Rieu, B. M. T. C. 273; B. M. P. C. 366; Gibb, Hist. Otto. Poetry, 1. 127-9; Browne, Per. Lit. Tar. Dom. 422-3, 437-9, 505-6; Jackson, Cat. Pers. MSS. 159-66; Belin, Notice sur Mir Ali-Chir-Newaii, in Journal Asiatique, cinquième série, 17 (1861) 175-256, 281-357; Flügel, Vienna Cat. 3. 527; and Tad͟hkiratu'sh͟-Sh͟u'arā, Browne's edition, 494-508.

95

An incomplete dīwān, or collection of lyric poems, without a preface or title, consisting of 311 bayts, or couplets, by Mīr 'Alī Sh͟īr Nevā'ī in Jāgh͟ātā'ī, or Eastern Turkish, beginning:

ای صفحهٔ رخسارنك ازل خطی دین انشا
دیباجهٔ حسنونكدا ابد نقطه‌سی طغرا

Folis 40; 6¾ inches by 4¾ inches; 8 lines to a page, each 1¾ inches long; written in beautiful Nasta'līq, on native glazed paper, in fine gold-ruled columns separated by tendril ornaments framed in rulings of gold and outlined by floral designs. The first two lines on each page are written diagonally across the upper section, the second two horizontally across the center of the page. The fifth and sixth lines are written diagonally across the lower half of the page, and the last two lines are written vertically along the left edge of the paper. The opening page contains a beauti-

fully adorned ʻunwān, or title-piece. Each page is illuminated with scroll-decorated borders and ornaments in red, gold, and blue. The binding is Turkish of dark-brown leather with flap-cover, heavily embossed with central medallions in gold. The inside covers are of a lighter-brown leather and have a filigree medallion design upon a blue background. Neither the name of the scribe nor the date is given. The front flyleaf bears a seal impression containing the name of a former owner, Aḥmad Nūrī, and the date 1206 A. H. (1791 A. D.). The manuscript was copied probably in Turkey during the latter part of the sixteenth or the early part of the seventeenth century.

Ḍaʻīfī

(?-c. late 16th century)

Of Ḍaʻīfī, we know very little. No information is available to determine accurately when he was born or when he died. The only reference to Ḍaʻīfī, besides few poems which appear in some Turkish anthologies, is made by Ḥājjī Khalīfah,[1] who mentions that a translation of Saʻdī's Gulistān has been made by this author, but says no more about his life or other works. Evidently his works were rare and extinct even in those days.

Some facts, however, may be secured from the copies of two of the poet's works which are found in this Collection. These are bound in one volume, and consist of his versified translations of Saʻdī's Gulistān and of ʻAṭṭār's Pand-nāmah, the descriptions of which are given below. Ḍaʻīfī's works, as has been already mentioned, are very rare and this volume is possibly one of the very few in existence.

Ḍaʻīfī was the poet's nom de plume. His real name, Pīr Muḥammad, appears on folio 242b, in the epilogue of

[1] See Ḥāj. Khal. 5. 231.

his second work, the versified translation of 'Aṭṭār's Pand-nāmah. According to a chronogram inserted by the poet, this poem was concluded on the fifth of Muḥarram 950 A. H. (April 10, 1543 A. D.).

In his translation of the Gulistān, which he dedicated to Sulṭān Sulaymān the Magnificent (ruled 1520-1566 A. D.), the poet furnishes us with more material about himself. He mentions, on folio 183b, that the Sultan moved to his second capital Adrianople to organize a military expedition, and ordered all his viziers, generals, and courtiers to follow him. Ḍa'īfī says he could not go for he was already receiving a pension, and could not secure a new appointment. It appears from his statements that the poet was attached to the court. His further reference to those who had accompanied the monarch and who on their return to Istanbul were promoted and received gifts, while he himself was deprived of all this, further proves that he was one of the prominent men of his time. "Instead," he continues, "I spent my days and composed this lengthy poem, on which I started working on the 10th day of Ṣafar 950 A. H. (May 14, 1543 A. D.) and which I completed on the 11th day of Sha'bān (November 9) of the same year.

His father's name, Khwājeh Evrānūs, and his teacher's name, Shaykh Sunbul Sinān, are mentioned on the last folio in connection with his prayers to the Almighty for the successful completion of the work.

Folios 181a-183b supply us with a detailed and interesting description of his birthplace, the little town of Qarahṭovah (modern Karatova in Yugoslavia), and of its silver mines. In these three folios he gives the details of the operations of the silver mines which at that time existed in Karatova. This description is so vivid and so detailed that it leaves no doubt that the poet was familiar with this industry of his native town. Ḍa'īfī's style is extraordinarily clear and attractive, and free from artificial rhetoric.

96

A volume containing:

I. (folios 2a-184)

ترجمهٔ منظومهٔ گلستان

Terjumeh'i Manẓūmeh'i Gulistān

It begins:

خدایه حمد درکونیه زینت   آکا اولسون ثنا و شکر و منت

II. (folios 185b-244)

ترجمهٔ پند فرید الدین عطّار

Terjumeh'i Pand-i-Farīd al-Dīn 'Aṭṭār

It begins:

حمد اول الله اولسون کاول خدا   قلدی ایمان بر آوج خاکه عطـا

The first being a versified translation by Ḍa'īfī of the Gulistān,[1] or "The Rose-Garden," of the celebrated poet of Iran, Sa'dī, to which, in the concluding verses, the poet gives the title of Nigāristān. The second is a versified translation of the Pand-nāmah,[2] or the "Book of Counsels," of another well-known Iranian poet, 'Aṭṭār, also by Ḍa'īfī. Both poems have been dedicated to Sulṭān Sulaymān. No other copies of the above works have been listed in any of the well-known catalogues of Oriental manuscripts, and no reference is made to the second work.

Folios 246; of which 1, 2a, 185a, 244b, and 246 are blank; $9\frac{3}{4}$ inches by $6\frac{1}{4}$ inches; 15 lines to a page, each $3\frac{1}{2}$ inches long; written in excellent Naskh in double gold-ruled

[1] See pages 107-109 and 119-120 of this Catalogue.
[2] See pages 94-97 of this Catalogue.

columns, on thick native glazed paper of ivory finish. The opening page of the first poem is embellished with an ornate ʻunwān of rich design upon a gold background in dark violet, red, and blue, occupying nearly one third of the page. There are additional decorative section-headings which are inscribed in red ink. The two works have been bound in half-leather blue flap binding with floral gilt edges. The colophon of the first poem gives the name of the copyist Behram bin Muḥammad and the date 968 A. H. (1560 A. D.). The second poem does not bear a colophon, but the writing is that of the same scribe. The front flyleaf contains the signature of a former owner, Dervīsh Asʻad ibn ʻAbd al-Kerīm ʻArab, and the date 1197 A. H. (1782 A. D.).

ʻAṭā'ī
(1583-1634 A. D.)

Nevʻī-Zādeh ʻAṭā-āllāh, poetically surnamed ʻAṭā'ī, was born in Istanbul in 991 A. H. (1583 A. D.). He received his primary education from his father, Yaḥyạ Nevʻī Efendī, the distinguished poet and tutor of Sulṭān Murād III (ruled 1574-1595). After his father's death ʻAṭā'ī studied under Qāf-Zādeh Feyḍ-āllāh Efendī, the author of the well-known anthology, and later under Akhī-Zādeh ʻAbd al-Ḥalīm Efendī. He entered the bar and was appointed a qāḍī, or judge, but sought no other promotions. He served as qāḍī in the European provinces of the Ottoman Empire for the rest of his life. He died shortly after his return from Uskub to Istanbul in 1044 A. H. (1634 A. D.).

ʻAṭā'ī's greatest work is the continuation of Ṭāsh-Kūprū-Zādeh's biography of learned men known as Shaqāyiq al-Nuʻmāniyyah. Besides, he has left many prose works, a complete Dīwān, and a collection of five poems, commonly called the Khamsah, or Quintet.

For further particulars about his life and works, see Gibb, Hist. Ott. Poetry, 3. 232-42; Rieu, B. M. T. C. 195; Ḥāj. Khal. 3. 175; and Flügel, Vienna Cat. 1.655-6.

97

خمسهٔ عطائی

Khamsah'i 'Aṭā'ī

An incomplete Khamsah containing only three of the five poems of 'Aṭā'ī as follows:

I. (folios 1-77)

صحبة الابكار

Ṣuḥbat al-Abkār

II. (folios 78-120)

ساقي نامه

Sāqī-nāmeh

III. (folios 121-212)

نفحة الازهار

Nafḥat al-Azhār

The first of these poems, the Ṣuḥbat al-Abkār, or the "Converse of Virgins," was written as a burlesque on Jāmī's [1] Ṣubḥat al-Abrār, or the "Rosary of the Pious," and like it, is divided into forty-five chapters. It was completed in 1035 A. H. (1625 A. D.). The second, Sāqī-nāmeh, or the "Cupbearer Book," is often referred to as 'Ālam-Numā, or the "World-Displayer," from a term which the

[1] See pages 135 and 136 of this Catalogue.

poet uses in the colophon, and was completed in 1026 A. H (1617 A. D.). The third poem, the Nafḥat al-Azhār, or the "Breath of Flowers," is, in scope and character, much like the first. It was written as a counterpart to Niẓāmī's[2] famous poem the Makhzan al-Asrār, or the "Treasury of Mysteries," and was completed in 1020 A. H. (1611 A. D.). The two missing poems of the Quintet are the Haft-Khwān, or the "Seven Trays," and the Dīwān al-Adab, or the "Dīwān of Etiquette."

Folios 212, of which 6 are blank; 7¾ inches by 5¼ inches; 19 lines to a page, each 3 inches long; written in poor Nasta'līq, on native paper of ivory finish, in two gold-ruled columns in several bands. There are three illuminated 'unwāns, one for each poem, and twenty miniatures in Turkish style of poor workmanship. The binding is original Turkish of dark maroon with flap embossed with gold. The ornamentations on the outer covers are alike and show a field decoration of floral designs impressed upon the leather, gilded, and framed by gold-ruled borders. The inner covers are lined with plain blue paper. The date and the name of the scribe, written in red ink in the colophon have been erased and are not legible. According to an annotation on the front flyleaf the manuscript was purchased in Boston in 1919 from the collection of Thomas F. Richardson. It was copied in Turkey, probably during the eighteenth century.

[2] See page 97 of this Catalogue.

98

گلشن عشق

Gulshan-i-ʻIshq

"The Rose-Garden of Love," a mathnawī in Dakhani verse, by Nuṣratī, which begins:

صفت اوسکی قدرتسکی اول سراون
دھریا جبسق یو گلشن عشق ناون

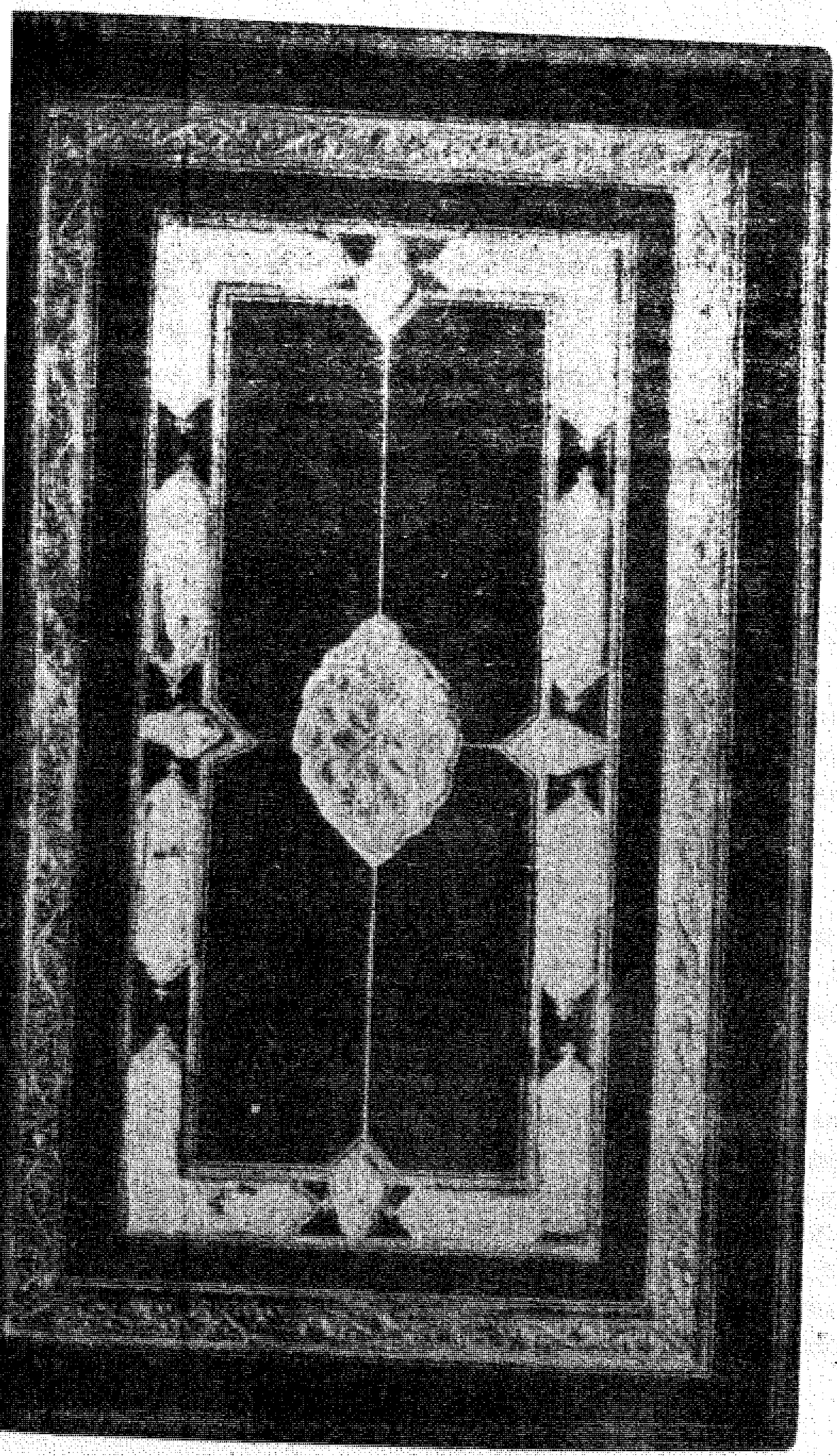
The composer was a Brahman poet of the Deccan, who wrote under the pen name of Nuṣratī. Very little is known about him except that he was a favorite of ʻAlī ʻĀdil Shāh II, of Bijāpūr, who ascended the throne in 1067 A. H. (1656 A. D.) and died in 1083 A. H. (1672 A. D.). Nuṣratī dedicated the poem to his patron and friend ʻĀdil Shāh.[1]

The poem centers around the romance of Prince Manohar and Madhumālatī. A long preface, in which the author eulogizes the sultan, precedes the story. According to a chronogram, the poem was completed in 1068 A. H. (1657 A. D.).[2]

Folios 204, of which the last two are blank; 11½ inches by 7 inches; 17 lines to a page, each 4½ inches long; written in legible Nastaʻlīq, on native glazed paper, in double gold-ruled columns framed by red, black, and gold borders. The opening pages are painted yellow, including the title which consists of an ornamental ʻunwān in gold and blue. The titles are written in red ink. The codex is decorated with 214

[1] The two other well-known works of Nuṣratī are: Guldastah'i ʻIshq, or the "Bouquet of Love," and ʻAlī-nāmah, or the "History of ʻAlī ʻĀdil Shāh."

[2] For other copies see Blumhardt, B. M. Hind. C. No. 45, and Sprenger, Oudh Cat. 630.



THE OUTSIDE FRONT COVER OF A BINDING, INDIAN, DATED 1815 A.D.
(MS. No. 98)

illustrations, many of them full-page, while 145 vary in size from about a third to nearly full-page, and 29 are small oblongs consisting largely of foliage and flower designs. The miniatures, which are in the style of the late Mughal school, are of fair quality and seem to be the work of a single artist. They represent various incidents from the story. A series of eleven miniatures showing the hero of the story in a peculiar boat are remarkable. The manuscript is bound in an exquisite contemporary morocco, the outer covers of which are divided by green triple and double painted fillets into compartments enclosing two sunken borders and an elaborate centerpiece. The outer borders and ornamental centerpiece have a raised floral design in silver. The inner border has been divided into panels, each having a raised floral design of a different pattern. The binding is preserved in an original native cloth sack. The copy was made for the Rāja Ki<u>sh</u>ān Rāj Bahādur by the scribe Muḥammad Gaw<u>th</u> Suwār. The scribe's name and the date of transcription 1231 A. H. (1815 A. D.) appear in the colophon.

99

A collection of moral stories and anecdotes in prose and verse, incomplete, without a title or the author's name. It begins:

حکایت کهیتی هین که هندوستان مین ایك بادشاه معلی جاه رتها تها الخ

The story of a qāḍī (judge) and of a king occupies the greater portion of the work and has been illustrated. The judge is put through a moral test by the king and, as usual, fails to qualify. The paintings, which are in bright colors, depict the love adventures of the qāḍī and of a beautiful woman, who by the king's orders tries to tempt the judge. According to the colophon the stories were copied for the

entertainment of the Rājah Kālkā Purshād Bahādur by Purshād, the son of Khūb Chand,[1] the scribe, in 1251 A. H. (1835 A. D.).

Folios 42; 9 inches by 7 inches; 9 lines to a page, each 4½ inches long; written in fair Nasta'līq, on native paper of medium weight, and framed by red and blue borders. Most of the leaves are worm-eaten and soiled by damp, and have been repaired by patches and mending tissues. The opening page contains an exquisite 'unwān in dark blue, red, and gold. There are fourteen miniatures in the late Mughal style.

1 fol. 23a The interiors of two adjacent houses, one being the house of the pious judge in which he is shown praying and reading the Qur'ān. The other house belongs to a beautiful woman. Two musicians are placed in this house by the king's orders, and they are engaged in singing and playing on an instrument.

2 fol. 23b The qāḍī is shown on the roof of his house.

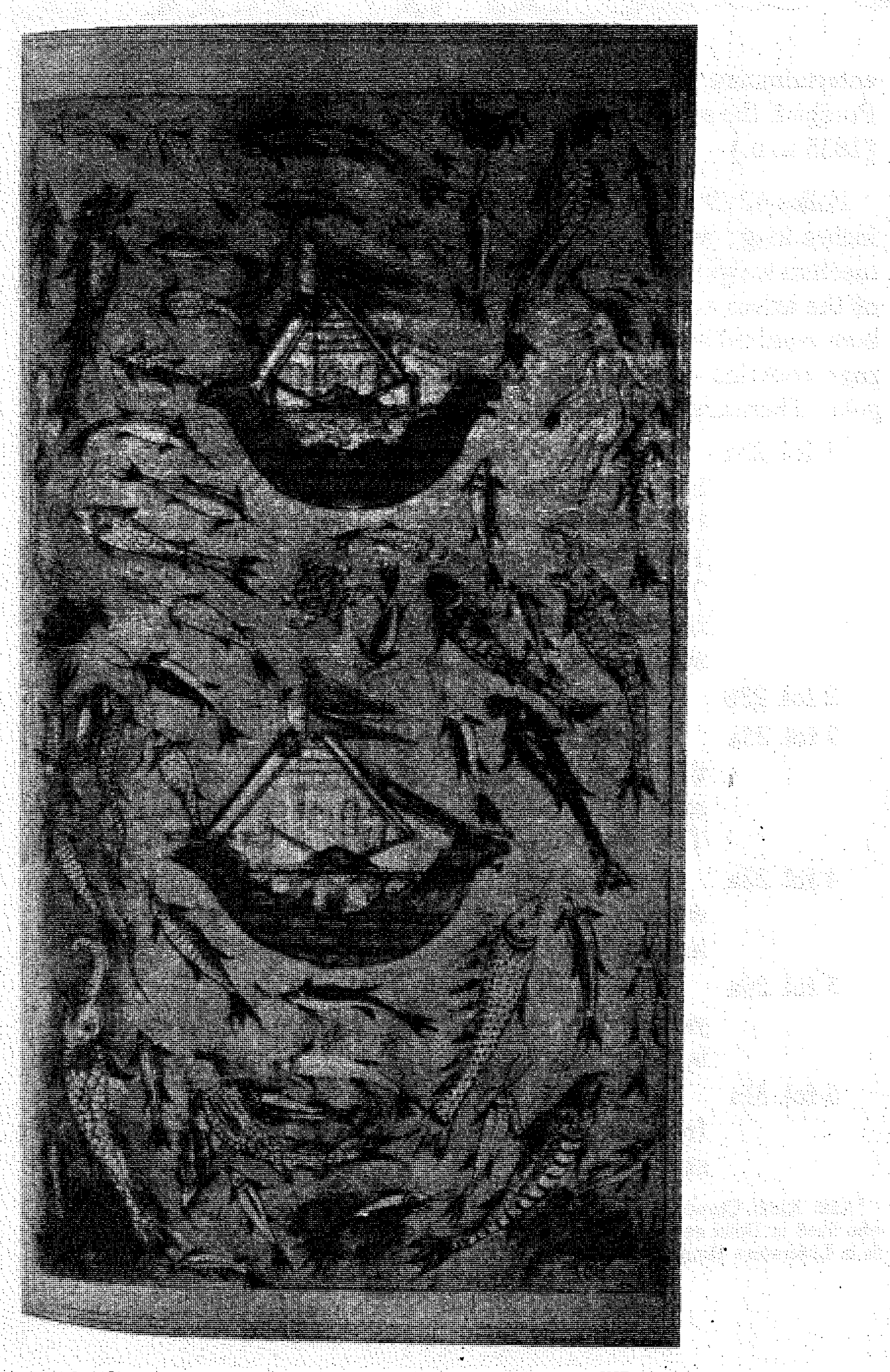
3 fol. 25a Another scene of the two houses. The beautiful woman is being informed of the king's scheme by the two musicians in her house. The qāḍī is not home.

4 fol. 27a The beautiful woman is looking out of her window and sees the qāḍī on the roof of his house engaged in prayers and ablution.

5 fol. 29a The beautiful woman is shown out in the yard of her house talking to the judge who is on the roof.

6 fol. 31a The judge is dropping down bags of money from the roof to the beautiful woman who is still in her yard.

[1] Lālā Khūb Chand, commonly known as Zukā, was a famous calligrapher who lived in Delhi and died there in 1846 A. D. See Garcin de Tassy, Histoire de la Littérature Hindouie et Hindoustanie, 3. 350-51, Paris 1871.



A SCENE DEPICTING THE HERO IN A BOAT. FROM THE GULSHAN-I-'ISHQ, INDIAN, DATED 1815 A.D.
(MS. No. 98, fol. 81b)

7 fol. 33a	The qāḍī is shown in the house of the beautiful woman drinking wine with her.
8 fol. 34a	The sudden knock on the door by the musicians scares them.
9 fol. 35a	The woman hides the judge in a trunk which she carefully locks.
10 fol. 37b	More guests arrive in the house and a dancing and singing party is in order.
11 fol. 38a	A messenger from the vizier talking to the beautiful woman.
12 fol. 39a	The trunk in which the qāḍī is hidden is taken to the king's palace in a great procession.
13 fol. 40a	The vizier inspects the trunk to make sure that the judge is in it.
14 fol. 41a	The trunk is opened in the presence of the king who orders that the judge be punished.

The manuscript has been rebound in brown leather binding which is torn on the edges and is much damaged by worms. The outer covers show a blind-pressed medallion with pendants and corner angles framed by panels in tracery designs. The inner covers are decorated with inlaid gold medallions, pendants, and matching cornerpieces. A portion of the manuscript was lost when it was rebound, but the colophon has been preserved. Folio 1a contains an unfinished memorandum of a former owner which reads: "This book belongs to Āghā Faṣāḥat-'Alī. If anyone claims it, his claim will be null and void. Purchased for 20 (no mention of the kind of coin is made) from a person whose father was the grand vizier, Nawwāb Naṣīr al-Dawlah Bahādur, for the father of the Mahārājah Rājah. . . ." The flyleaf contains the name of the above-mentioned owner in Latin characters and the word Benares.

مجموعهٔ بهگت مال

Majmū'ah'i Bhagat Māl

A volume of miscellaneous contents partly in Persian but mostly in Hindustani, which begins:

رام دمال پت بشن سو کیشو کرسن کرپال کوهر دهن دهاری الخ

The Bhagat Māl, or "The Garland of Devotees," is a religious poem written by Nārāyan Dās during the reign of Shāh Jahān (ruled 1628-1659 A.D.). It is mainly in the *chappai* meter and gives an account of the principle Vaishṇava devotees. It holds a very important place in Indian religious history. It has a commentary, which always accompanies it, and without which it would be almost unintelligible. This commentary was written in the *kavitta* meter by Priyā Dās in 1712. The Bhagat Māl has been translated and adopted in all the vernaculars of India.

For further particulars see Garcin de Tassy, Histoire de la Littérature Hindouie et Hindoustanie, vols. 1-2, Paris 1870; and F. E. Keay, A History of Hindī Literature, London 1920.

The Persian section on folios 24-51 is written in prose and contains an incomplete story of Krishna's visit to the house of a rāja. Of the Hindustani portion folios 1-24 contain some sections of the poem which has been copied by the scribe Damāl Dās and dated 1211 A.H. (1796 A.D.). The remaining folios 53-127 contain a collection of sacred hymns to Krishna.

Folios 127, of which 5 are blank; 6 inches by 3½ inches. The prose sections run 13 lines to a page, each 2½ inches long, and the verse sections run 9 lines to a page, each 4

inches long; written in poor Nasta'līq-i-shikastah-āmīz in double red-rulings. There are six full-page miniatures in the late Mughal style. These represent Krishna and other religious subjects and are crudely drawn. The codex is bound in half cloth and boards and is slightly damaged by wormholes. The colophon is missing. There is a bookplate of Oliver Henry Perkins on the inside of the front cover.

101

महाभारतम्

Mahābhārata

The Mahābhārata, unlike the Shāh-nāmah, is not an epic composed by a single author nor is it the product of one time. It consists of a collection of old heroic tales, added to an original poem which for many centuries has borne that title. Its various parts show a variety of style, meter, and language.

The word Mahābhārata means "the great narrative of the battle of the Bhāratas." The Bhāratas were a tribe who lived in a section near the Upper Ganges and the Jumnā in India. The original poem centered around a fight, which, in the beginning, was nothing more than a family feud of the Bhāratas, but later developed into a great battle of national concern. It contains, besides a narrative of this battle, many fables, legends, moral stories, and parables. Religion, law, and philosophy have been embodied in it to such an extent that it has become a great and valuable source of Indian thought and literature.

The names of its authors and the exact date of its composition have not been determined. The kernel of it was probably in literary form as early as the fourth century B.C. The contention of the well-known authorities is that the Mahābhārata was of the same scope and character, and in the same state, fifteen hundred years ago as it is today.

For particulars about the contents of the epic see H. Jacobi, Mahābhārata, Inhalts-Angabe, Index und Konkordanz der Kalkuttaer und Bombayer Ausgaben, Bonn

PLATE XXXVII



A FULL PAGE MINIATURE AND AN OPENING PAGE OF A SECTION FROM THE BHAGAVADGĪTĀ, INDIAN, DATED 1813, A.D.
(MS. No. 101, folios 15b and 16a)

1903. The whole of the Mahābhārata was translated into English prose by Kisori Mohan Ganguli, and published by Protap Chandra Roy (Calcutta 1884-1896) and Manmatha Nath Dutt (Calcutta 1895-1905). There are other prose and metrical extracts and critical works in English, French and German.

The present volume contains the following sections of the Mahābhārata:

1. Bhagavadgītā: folios 1-31; 34-61; 71-62 (bound in reverse order); and 72-134. (See under 2 for folios 32-33 of this section.)
2. Viṣṇusahasranāma from the Śāntiparvan: folios 135-147; (32-33 of the preceding bound in reverse order and misplaced in this section); and 148-179.
3. Bhīṣmastavarājastotra from the Śāntiparvan: folios 180-203.
4. Anusmṛti: folios 204-216.
5. Gajendramokṣaṇa from the Śāntiparvan: folios 217-248.

Folios 251, of which two are blank; 5⅞ inches by 3½ inches; 5 lines to a page, each 3¾ inches long; written lengthwise across the page on thick native paper in fair Devanāgarī script. Each page is decorated with floral borders in green on a yellow background. There are nineteen full-page miniatures in bright colors, the reverse sides of which have been left blank. The paintings are in the style of the 19th century Kashmir successors to the Mughal school and are all the work of a single artist. In addition some pages contain very small miniatures, almost thumbnail in size, which picture the different characters. These are eighty-five in number, are from the brush of the same artist, and are heightened with gold like the large miniatures.

The binding is of modern English morocco, with gilt

edges. A table of contents of the manuscript is given in Devanāgarī script on the front flyleaf. The back flyleaf contains the same list in Nasta'līq characters. The copy was made at Benares by a Kashmiri pandit named Ghāsīrāma in Saṃvat 1870 (1813 A. D.).

102

A copy of the Mahābhārata containing the following sections:

1. Bhagavadgītā: folios 1-196.
2. Viṣṇusahasranāma from the Śāntiparvan: folios 197-242.
3. Bhīṣmastavarājastotra from the Śāntiparvan: folios 243-277.
4. Anusmṛti: folios 278-297.
5. Gajendramokṣaṇa from the Śāntiparvan: folios 298-344.

Folios 344; 7 inches by 4¼ inches; 5 lines to a page, each 5 inches long; written lengthwise across the page, on thick native paper of a dull finish, in Devanāgarī script, within orange borders. Section-headings are inscribed in red ink, and the opening pages of each one of the five sections are illuminated in gold and colors. There are five miniatures, one for each section, which are painted in colors against a bright-orange background. These illustrations are all the work of the same artist and are executed in the style of the late Kashmiri school, sometime included under "Kāngṛā." The manuscript has been bound in a native red textile binding of floral design with flap. Neither the name of the scribe nor the date is given. The copy was made in Kashmir probably during the nineteenth century.

103

भगवद्गीता

Bhagavadgītā

A copy of the Bhagavadgītā from the Mahābhārata.

The Bhagavadgītā, or the "Lord's Song," is the most popular and widely read section of the Mahābhārata. It is held sacred by all Hindus.

The manuscript, which is a companion volume of the preceding one, contains 214 folios and is divided into eighteen subsections. The opening pages of each section are illuminated, and at the beginning of each a full-page miniature is inserted. The writing and the miniatures of this volume are the same as the preceding, and in fact, they are the work of the same scribe and artist. The binding, the general scheme of decoration, and the material used are identical.

104

भागवतपुराणम्

Bhāgavatapurāṇa

The Bhāgavatapurāṇa, a work which belongs to the class of Purāṇas, or old legends, is one of the most famous books of the Bhāgavatas, a sect who worship Viṣṇu under the name of "Bhagavat." It also contains a detailed biography of Kṛṣṇa. It is divided into twelve skandhas, or sections, and consists of about eighteen thousand ślokas, or distiches.[1]

The stories are written on a roll of very thin tissue paper,

[1] For other copies of the same work see C. Bendall, Sanskrit Manuscripts in the British Museum, 34, London 1902. See also translation by Eugène Burnouf, (Le) Bhāgavata Purāṇa, 5 vols., Paris 1840-1898.

64 feet long and 3½ inches wide, in minute but legible Devanāgarī script, within gold borders with double red-rulings. The section-headings are inscribed in red ink and the ślokas are divided by circular marks in gold. There are twelve miniatures in bright colors in the style of the late Mughal school, which are inserted at the beginning of the poem. In addition eleven other miniatures, each inserted at the beginning of a skandha, adorn the manuscript. These are similar in style to the preceding ones and are the work of a single artist. They illustrate the text. The roll has been set up on metal rollers which are attached to a box shaped in imitation of a modern English binding. Neither the date nor the name of the scribe is given, but the copy was made probably in India during the second half of the eighteenth century.

105

जन्मपत्रिका

Janmapattrikā

Janmapattrikā, or horoscope, of Rājah Jadunātha Siṃha, one of the Tippoo Sahib's officers at Lucknow in Oudh.

The horoscope is written on a long roll of native glazed paper slightly over 120 feet in length and 10½ inches broad, in fair Devanāgarī script within heavy silver borders ruled out in red ink. It contains twenty-eight miniatures, each measuring 6 inches by 7-18 inches, which represent Viṣṇu, Śiva, and other Hindu gods in their various incarnations. In addition there are twelve colored paintings representing the signs of the Zodiac which are enclosed within floral borders and followed by circles containing figures and geometrical diagrams. There are also two diagrams of the Lunar and



GOD GNEŚA. FRONTISPIECE OF THE HOROSCOPE OF INDRACHANDRA, INDIAN, XIX CENTURY
(MS. No. 106)

Solar Cycles, ninety-five astrological tables, twenty-three nativities and horoscopes, etc. A decorative illumination in dark colors adorns the roll.

The following memorandum has been written in English on top of the above-mentioned illumination: "The Junnam Pattree (Horoscope) of Rajah Juddnath Sing one of the Oudh rebels which was found together with other property in his camp which was captured on 28th Dec. 1858." Neither the name of the scribe nor the date is given. The horoscope was probably prepared during the early part of the nineteenth century.

106

The horoscope of Indracandra.

Folios 168; 13⅛ inches by 8⅛ inches; 20 lines to a page, each 5 inches long; written on thick native paper of dull finish in fair Devanāgarī script, within highly decorated borders in floral designs. All titles and a great portion of the contents of the diagrams and astrological tables have been inscribed in red ink. The manuscript contains thirty-two miniatures in colors heightened with gold, in the style of the late Northern India. All of these have been executed by a single artist and are examples of the period. They represent Gaṇeśa, Kṛṣṇa, Rāma, and other divinities, and the signs of the Zodiac. In addition there are a number of tables and diagrams which have been very skillfully drawn.

The binding is of plain native red velvet with flap. The inside of the flap has been lined by a green brocade of palmette design. The name of the scribe and the date of copying are not given, but the manuscript was written probably during the nineteenth century. The back cover contains the bookplate of Oliver Henry Perkins.

107

न्यायसूत्रम्

Nyāyasūtra

A short and incomplete treatise on the Nyāya philosophy. Nyāya philosophy was founded by Gotama who lived in the fifth or the fourth century before Christ.

Palm leaves 68; 14½ inches by 2 inches; written in Bengali script with corrections in Devanāgarī. Sixty-seven leaves are numbered (3-69), two are without number, and the first two are missing. Several leaves towards the end are badly mutilated and most leaves are worm-eaten. The leaves are fastened by a cord through the center and the outside cover is of a heavier leaf. Neither the name of the scribe nor the date is given. The copy was made probably during the eighteenth century.

108

A treatise on astronomy without a title.

Palm leaves 23; 12⅝ inches by 1⅛ inches; 4 lines on each side of the leaf, written in Tamil script. The covers are of thicker leaves and have been polished. A few of the leaves have been trimmed at the ends, and all the leaves have been fastened by a cord which passes through a hole in the center, and which has a small shell button (cowrie) attached to one end of it. Neither the name of the scribe nor a date is given. The copy was made probably during the nineteenth century.

109

धर्मलक्ष्मीसंवाद

Dharmalakṣmīsaṃvāda

A collection of prayers to Lakṣmī, the goddess of fortune.

Folios 30, of which 25 are blank; 10¾ inches by 7½ inches; 21 lines to a page, each 6½ inches long; written in a northern variety of Devanāgarī script on thick paper ruled in pencil and framed by double black borders. Many of the leaves have been soiled by damp and injured by fire. The binding is of plain black oiled cloth. On the inside of the front cover there is a bookplate of Oliver Henry Perkins. The dates Saṃvat 1945, and Śaka 1810 (1888 A. D.) appear on the last folio, but the name of the scribe is not given.

110

ကမ္မဝါစ

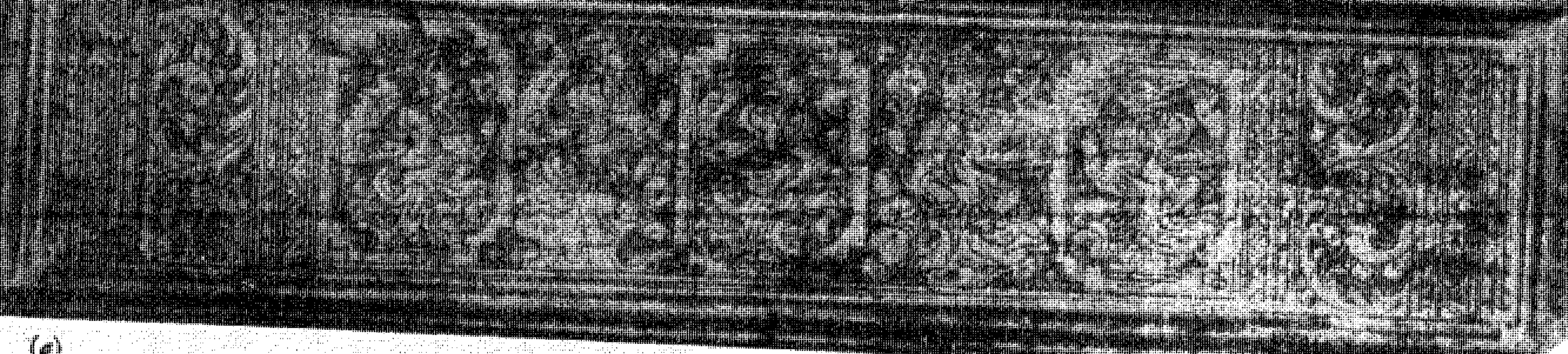
Kammavācam

A well-known Buddhist manual containing the Ordination Service, the Service for the investment of a priest with the three robes, and various other services. The first chapter contains the Ordination Service, which was published by Spiegel (Bonn 1841) under the name of Kammavākyam. The second and third chapters give the form for investing a priest with ticīvara, or the three robes of the Buddhist monk, and for settling the boundaries of a site for holding Uposathas, or the Buddhist Sabbath or fast day. Most manuscripts consist of these three chapters, but the present work contains nine.

Copper sheets 16; 21½ inches by 5 inches; 6 lines on each side of a sheet, painted in relief on yellow lacquered surface in square Burmese characters in black. Sheets 1a and 16b have no writing on them, but are each decorated with seven panels containing a human figure and framed by borders of rope design. There are two extra borders on the sides which are wider and are decorated in floral designs. The remaining sheets contain two panels each, one on each side of the text, which are in similar design. The covers are of heavy wood and are decorated on the outside like sheets 1a and 16b, which have already been described. The inside of the covers has been painted in red.

A description of the contents of the manuscript is given

PLATE XXXIX



(a)

HEAVY LACQUERED WOOD COVER, BURMESE, C. XIX CENTURY
(MS. No. 110)

(b)

A COPPER SHEET PAINTED IN RELIEF ON YELLOW LACQUERED SURFACE IN BURMESE CHARACTERS, C. XIX CENTURY
(MS. No. 110)

in a letter dated July 29, 1887, and addressed to a former owner, F. H. Crozier, Esq., by R. Hoering of the British Museum as follows:

"The following is a short description of your Pali Manuscript, which I return at the same time.

"Kammavācam—A Buddhist ritual containing the Ordination Service, the Service for the investment of a Priest with the three robes, and various other services. This ritual forms part of the Vinayapitakam, or Casket of Discipline—the first division of the Buddhist scriptures. It usually consists of three chapters, but the present copy numbers nine chapters. The MS. is written on sixteen metal leaves, signed kha, khā, khi, khī, khu, khū, khe, khai, kho, khau, kham, khāh, ga, gā, gi, gī. The character is square Burmese."

Neither the date nor the name of the scribe is given. The sheets were probably painted during the nineteenth century.

111

A copy of the first portion of the preceding manuscript.

13 tree-branch leaves; 21 inches by 3¾ inches; 5 lines on each side of the leaf measuring 19½ inches; painted on tree-branch leaves lacquered in Burmese style, in square Burmese characters with interlinear floral designs. The first and the last leaves have no writing on them but they are ornamented with a background in floral design, and each leaf contains five octagonal figures which enclose a circle bearing a conventionalized bird design. The borders are elaborately decorated. Leaves 1b, 11b, and 12a are decorated in a similar fashion but contain only two octagonal figures, one on each side of the text. The leaves are bound in modern morocco on which the title appears in English in gold letters.

Neither the date nor the name of the scribe is given. The copy was made probably during the nineteenth century.

112

ဝေဒနာက္ခန္ဓာ

Vedanakkhandha

A treatise on Buddhist psychology.

Folding leaves, 38, forming one piece; 17 inches by 6½ inches; 12 lines on each side of the leaf, written in round Burmese characters on blackened cardboards in white ink. The covers, which are of thicker boards, are geometrically designed and bear the title. The name of the author appears as Thetpav Hassadaw. Neither the date nor the name of the copyist is given. The manuscript was written probably during the nineteenth century.

113

An unidentified manuscript without a title or a colophon.

Palm leaves 50; 14 inches by 1¾ inches; 9-11 lines on each side of the leaf, written in Malayalam script. The leaves are fastened to two wooden boards by a string passing through two holes. The codex is in excellent condition and the text is well-preserved. Neither the date nor the name of the scribe is given. The copy was made probably during the nineteenth century.

SIAMESE MANUSCRIPT

114

หน้าต้นลักส์ณ่ห่ลม

Pra Lakshanawongs

The prose literature of Siam, which is to a large extent of Indian origin, consists of mythological and historical fables. These legends are generally presented to the public in the form of stage plays.

The above-listed work is the story of a national-hero king, whose wonderful sayings and doings appeal to the imagination of the Siamese youth.

Folding leaves 56, which form one piece; 14 inches by 4½ inches; 4 lines on each side of the leaf, written on blackened cardboards in Siamese characters in yellow ink. The covers are of thicker boards and have blind-pressed borders. Neither the name of the scribe nor any date is given, but judging from the style of its writing, the copy was made probably during the latter half of the nineteenth century.

ARMENIAN MANUSCRIPTS

115

ԱՒԵՏԱՐԱՆ

Avedaran

A manuscript containing the Four Gospels.

Folios 285-289a of this codex contain a lengthy and an interesting colophon which reveals facts of historical importance. A former owner, Melidon son of Khatchatour, grandson of an Armenian priest, dedicates the work to his grandfather Khutlugh, and his grandmother Tamsik, who were murdered during an invasion of their territory by some fighting tribes. The date of transcription is 953 of the Armenian calendar (1504 A. D.). The copy was made at a monastery near Echmiadzin called Sanahin, and was deposited there.

In the last folios of the manuscript the scribe paints a vivid picture of the conditions in his locality after the above-mentioned invasion. He speaks of the occupation of Georgia, and of the provinces near the Caspian Sea, by the armies of the Grand Ṣūfī. He describes the tragedies which took place and the famine and human misery which followed these invasions. The Grand Ṣūfī referred to is evidently S̲h̲āh Ismā'īl Ṣafavī who captured Tabriz in 1499 from the Turkish tribe of the "White Sheep," and proclaimed himself a king. It is possible that the invasions to which the scribe refers were caused by the wars between S̲h̲āh Ismā'īl and the Turks.

Another short memorandum on the last folio, also written in Armenian, in a poor hand, reads as follows: "A daughter,



PORTRAIT OF ST. JOHN. FROM THE FOUR GOSPELS,
ARMENIAN, DATED 1504 A.D.
(MS. No. 115)

Kanpher, was born to Andereas, the brother of the Monk Der Haritun, on this 30th day of September 1243 of the Armenian Calendar (1794 A. D.), on the Sabbath Day of St. George."

There are three main classes of early Armenian Gospel manuscripts:

1. Those that omit both the Mark Appendix and the Adultress in John.

2. Those that omit the Mark Appendix, but include the Adultress at the end of John, after the red colophon, with its own title, also in red: "Things about an Adultress."

3. Those that indicate, in various ways, their disapproval of one or both of these sections: e. g., by small letters, by obelisks, by separate titles, or double colophons.

The present manuscript falls within the second group in this classification.

Folios 290 (exclusive of four vellum sheets bound in at beginning and end); 9½ inches by 6¾ inches; 21 lines to a page, each 4 inches long; written in two columns, on Oriental thick paper somewhat yellowed and soiled. The writing, which is in two different hands, is in large clear Bolorgir, or a form in which the letters slope to the left with their tops and bottoms rounded. Stress accents for reading aloud are added and a double point (in form of a colon) marks the punctuation. The vellum sheets are written in an older type of the same script. Many folios have been repaired at the corners, and the upper margins are stained by damp.

Each section begins with ornamented letters of interlacing red lines marked by geometrical arabesques and bosses in blue outline sometimes filled in with red pigment. Each Gospel begins with a large ornamental initial and a line or two of colored Dzaghgagir, or festooned letters. The

illuminations on top of each Gospel is an arch of interlacing white tracery against a background of red, green, and blue. A full-page miniature precedes each Gospel. In addition there are seven full-page miniatures which follow the two vellum folios bound in at the beginning, and one which precedes the two bound in at the end. These miniatures, which are partly mutilated, depict Jesus teaching in the Temple, His entry into Jerusalem, the Resurrection, His Baptism, etc. They are of special interest as examples of the sixteenth century Armenian art.

The binding is of stamped brown leather on wooden boards. Perforations on the front cover indicate that a meta' rnament, most probably a cross, was attached to it. The codex was transcribed near Echmiadzin by the scribe Mgrdich in 1504 A. D.

116

A copy of the Four Gospels, in old Armenian and Armenian-Turkish.

Folios 414, including 10 for the Calendar, 20 for miniatures and 3 completely blank; 8¼ inches by 6¼ inches; 26 lines to a page, written on bombycine paper in small neat Nodrgir script within parallel columns in double red-rulings. The manuscript is richly decorated and illuminated throughout with five miniatures, grotesque initials gold letters, rubrications and floral and arabesque ornaments. There are twenty full-page miniatures on a ground of burnished gold, sixteen of which precede the text. These are followed by ten folios of Calendar in splendidly illuminated borders. In addition there is a beautiful title-piece on the first page of each Gospel, and two hundred and eight paintings on the margins. Of these seventy-six are minia-



CHRIST'S TRIUMPHAL ENTRY INTO JERUSALEM. FROM THE FOUR GOSPELS, ARMENIAN, C. XVII CENTURY
(MS. No. 116, fol. 7b)

tures, and the remainder decorative pieces in arabesque and floral designs.

The miniatures are good examples of art combining the features of old Byzantine miniature-painting, with the gayer chromatic brilliancy of Persian decoration. The subjects of the large miniatures are:

1 fol.	1b	The Annunciation.
2 fol.	2a	The Adoration of the Magi.
3 fol.	3b	The Presentation in the Temple.
4 fol.	4a	The Baptism of Christ by John the Baptist.
5 fol.	5b	Christ surrounded by Adoring Saints.
6 fol.	6a	The Raising of Lazarus.
7 fol.	7b	Christ's triumphal entry into Jerusalem.
8 fol.	8a	The Last Supper.
9 fol.	9b	Christ washing the Disciples' feet.
10 fol.	10a	The Betrayal.
11 fol.	11b	Christ bearing the Cross.
12 fol.	12a	The Crucifixion.
13 fol.	13b	The Resurrection.
14 fol.	14a	Christ blessing the Virgin.
15 fol.	15b	The Descent of the Holy Spirit.
16 fol.	16a	The Last Judgment.
17 fol.	30b	St. Matthew.
18 fol.	136b	St. Mark.
19 fol.	206b	St. Luke.
20 fol.	324b	St. John.

Among the subjects of the small marginal miniatures are:

fol. 31a	The Virgin and the Twelve Apostles.
fol. 67a, 139a, 225b	Christ casting out a devil.
fol. 126a	Judas hanging himself.
fol. 209b	The Annunciation.
fol. 214b	The Announcement to the Shepherds.
fol. 327b	St. John the Baptist.

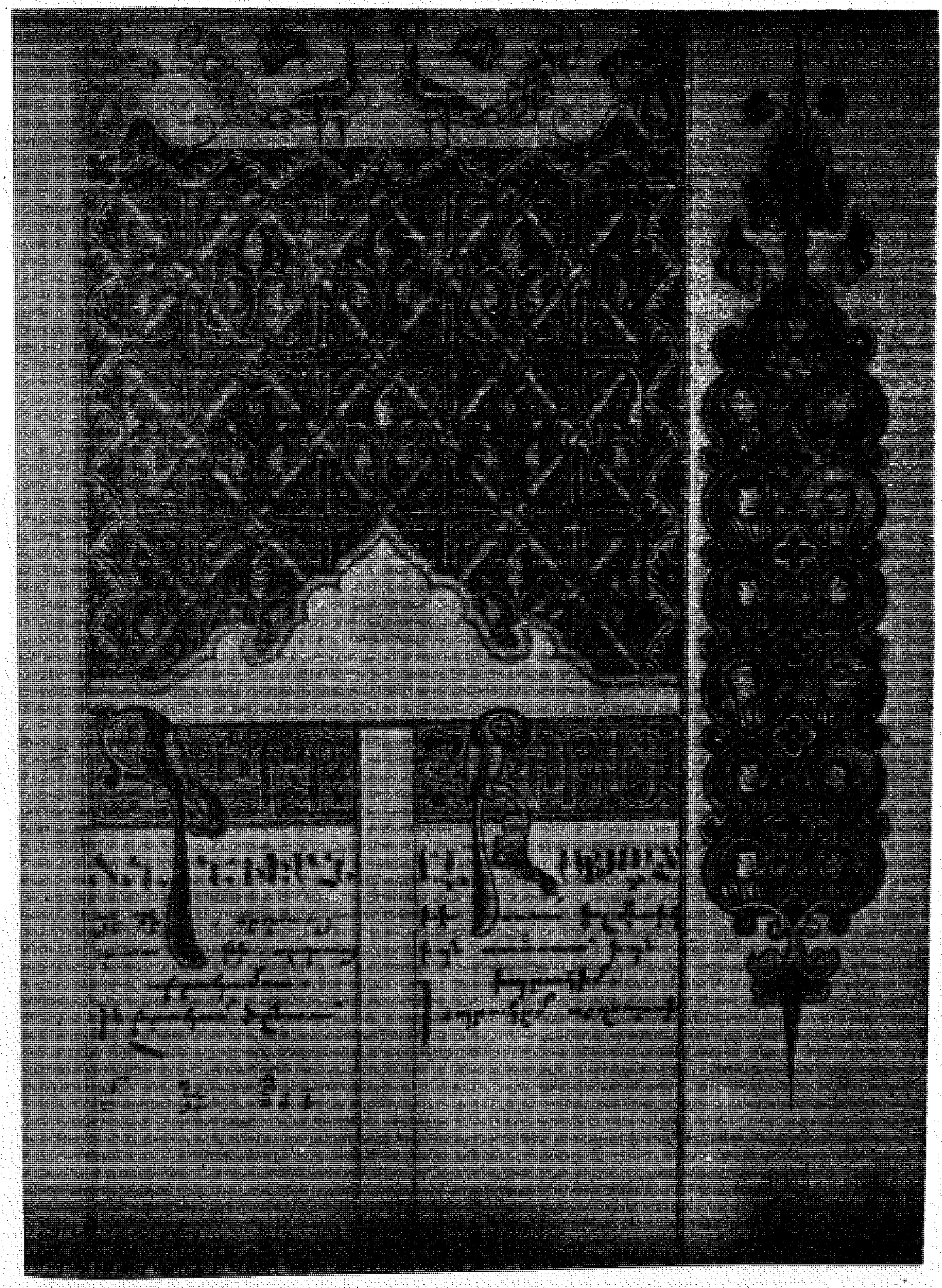
fol. 330a The Miracle at the Marriage of Cana.
fol. 402b Christ bearing the Cross.

The binding is of wooden boards covered with stamped leather and with ties. Neither the name of the scribe nor the date of transcription is given. The front cover contains a memorandum in Armenian which reads: "We, the two brothers, Azarya and Gaspar, natives of Ekin (a town in Asia Minor) and sons of Ohanjian, bought this manuscript in Balat, in Istanbul, from a woman in the year 1655, for 322 piasters. It is written in Armenian, and in Turkish in Armenian characters." The manuscript was written probably during the early part of the seventeenth century. The front cover also bears a bookplate of Robert Hoe.

117

A copy of the Four Gospels in Armenian.

Folios 298, including 13 for the Calendar and 4 for miniatures; 4½ inches by 3¼ inches; 23 lines to a page, written on vellum in minute but legible Bolorgir, or round hand. The first ten folios, which form the Calendar, contain elaborate borders of foliage, scrolls, animals, birds, and figures, in brilliant colors heightened with burnished gold. The three following folios contain an index to the Gospels. The four full-page miniatures on folios 14b, 98b, 152b, and 239b represent the four Evangelists and are inserted at the beginning of each Gospel. The last one, of St. John, is a curious representation of that disciple on the Island of Patmos. These miniatures are painted upon a gold ground in bright colors in the style of old Byzantine paintings. Each Gospel is illuminated with an elegant title-piece in gold and colors. Nearly every page contains illuminated initials and ornaments in the margins.



THE VIRGIN AND THE TWELVE APOSTLES. AN ILLUMINATED PAGE FROM A COPY OF THE FOUR GOSPELS, ARMENIAN, C. XVII CENTURY
(MS. No. 116, fol. 31a)

The binding is of original blind-tooled calf, doubled with yellow and rose silk, and three silver clasps. The name of the scribe or the date of transcription does not appear, but the codex judging from the style of its illuminations, miniatures, and writing, belongs probably to the latter half of the seventeenth century. The front cover contains a bookplate of Robert Hoe.

118

A copy of the Four Gospels.

Folios 302, including 10 for the Calendar, 4 for the miniatures, and 3 blank; 6¾ inches by 4¾ inches; 20 lines to a page, written on vellum in beautiful Bolorgir script within double columns. The first three folios comprise the index and folios 4b-13a contain the Calendar. The folios containing the Calendar are framed within illuminated borders which support headpieces of blue scrollwork with pictures of birds above and of trees on the outer margins. The miniatures on folios 14b, 103b, 157b,, and 243b, which precede each Gospel, represent the Evangelists and are very skillfully drawn in red and blue. Illuminated title-pieces in arabesque designs adorn the opening page of each section. Both the miniatures and the illuminations are the work of a single artist and reveal the features of the old Byzantine art. Stress accents for reading aloud are given in the lateral and lower margins of the text. The comma and superimposed double point are used for punctuation. Each section begins with a red capital, and the margins are decorated by geometrical arabesques, generally in red outline, but sometimes filled in with red pigment. The binding is of brown leather on wooden boards and is stamped in arabesque and geometrical design. The front cover contains a medallion

showing the Crucifixion. The back has been strengthened, and the inside covers have been lined with plain paper. Neither the name of the scribe nor the date of transcription is given. The copy was made probably during the sixteenth century.

119

A copy of the Four Gospels in Armenian, and in Turkish in Armenian characters.

Folios 169, not including several blank folios stubbed in to protect the illuminations and the miniatures; 6$\frac{3}{4}$ inches by 4$\frac{1}{2}$ inches; 36 lines to a page, written on glazed paper in Bolorgir script, on one page in Armenian, and on the other in Turkish in Armenian characters. Titles and initials are written in red ink and the margins are ruled in red. Single point and superimposed double point are used for punctuation. Many folios are worn and stained by damp, and a great many are repaired. The manuscript contains eleven full-page miniatures on folios 1a, 2a, 3b, 43a, 53a, 81b, 84b, 128b, 156b, 164b, and 165a. These paintings, which were taken from an older manuscript, have been cut down and mounted in this manuscript. They are in colors and represent the Evangelists and various scenes from the Gospels.

The codex has been rebound in gilt tooled brown calf, the outside covers of which show a cross as a central figure framed by borders in rope design. The inside covers are lined with paper. Neither the name of the scribe nor the date is given. The copy was made probably in the province of Adana (Cilicia) in Asia Minor during the seventeenth century. The front cover contains a bookplate of M. Louise Stowell.

120

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Tavitin Saghmosnere

A copy of the Psalms arranged for liturgical use.

Folios 222; 4¼ inches by 3 inches; 20 lines to a page, written on thick vellum in minute Bolorgir script. The manuscript is decorated with headpieces of foliage design, marginal arabesques, birds, and ornamental initials, in red and blue ink. The writing is here and there effaced by damp and some of the folios are loose. There are four full-page miniatures on folios 24b, 52b, 102b, and 184b. All of these are crudely done and represent Moses, David, and other prophets.

The binding is of plain brown leather, with gilt borders on the outer covers and gilt floral design on the back. The inside covers are lined with paper. The colophon is missing; therefore, neither the name of the copyist nor a date is given. The manuscript was written probably during the sixteenth century.

121

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Manrousoun

A collection of prayers and hymns to be read and sung in church during the morning, noon, and evening services.

Folios 227; 4½ inches by 3 inches; 16 lines to a page, written on vellum in neat Bolorgir script. A few folios from the beginning and from the end are missing. Many folios are torn and the writing on them has been effaced by damp. The writing is in various hands. The accents sig-

nifying stress of voice in reading are added over the proper syllables. The comma and the superimposed double point are used for punctuation. The initial letters are written in red. The binding is of original stamped leather over boards and is much worn. On folio 219b the name of the scribe Stepannos and the date of transcription 763 of the Armenian calendar (1314 A. D.) are given.

122

ՄԱՇԹՈՑ

Mashtotz

A copy of the well-known Mashtotz, the Armenian Ritual, commonly called Hayr Mashtotz, or " Father Mashtotz."

This book was written by Father Mesrop,[1] called Mashtotz Vardapet, and contains many excerpts from the Old Testament, the Prophets, the Psalms, the Gospels, and the Apostles. It also contains a number of prayers for baptism, for the dead, for marriage, and for penitents, to be read in church.

Folios 94, including two sheets of vellum bound in at the end; 5 inches by 3½ inches; 27 lines to a page, written on heavy glazed paper, yellowed by time, in minute Bolorgir script. The verse sections are written in two columns. Many leaves are stained, and the first and last folios are frayed at the edges. The vellum sheets at the end are written in an older type of Ergathagir script. The titles are inscribed in red ink, and the accents for reading aloud are added on the margins. The binding is of original stamped leather over boards, and is in bad condition.

On folio 82a the scribe gives the history of the manu-

[1] Father Mesrop (353-439 A. D.) is the inventor of the Armenian and Georgian scripts.

script in the following words: " Glory be . . . I, Ohannes, a soul dead in sin, am the scribe of this manuscript. I beg that whoever reads this book may overlook its mistakes and may not hold me responsible for its errors. Again, I pray all to hold worthy of commemoration my parents and my beloved brother Constantin." The rebinder's colophon, on folio 93b, furnishes the following information: " The last binder of the Holy New Testament Bishop Mateos, remember in Christ, who rebound it in the year of the Armenians 1103 (1654 A. D.)." The manuscript was written probably one hundred years earlier.

123

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Hisous Vorti

The well-known religious poem called " Jesus the Son " by Nerses Shenorhali, or Nerses the Graceful. He was ordained Catholicos of Sis in the year 1166 A. D., when he was sixty-two years old, and he lived nine years after that as Catholicos. He has numerous other religious poems.[1]

Folios 258, of which 1-2 and 256 are blank; 5 inches by 4¼ inches; 23 lines to a page, written on vellum in beautiful Bolorgir script. The titles are written in red ink and are abbreviated on the margins. Folios 3a, 63a, and 107b contain illuminations in colors in arabesque design. The binding is of stamped leather in blind arabesque ornaments on oaken boards, with flap. The name of the scribe Garabed appears in the colophon, and the date of transcription is given as 1077 of the Armenian era (1628 A. D.). The front cover contains a bookplate of Henry White.

[1] For a list of these poems see F. C. Conybeare, A Catalogue of the Armenian Manuscripts in the British Museum, 272-3, London 1913.

124

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Akhtharq

A scroll containing the horoscope of Haji Abraham Kamelvanian.

The scroll is of thin paper 16 feet long and 3½ inches wide, written in neat Nodrgir script, and framed by decorative borders. The writings in both margins are written in red, green, and blue ink in the same hand, and run vertical and parallel. There are seven circular designs in gold, and each circle is divided into compartments. In addition there are seven paintings in colors. These are in imitation of modern European paintings and represent religious subjects.

The name of Haji Abraham Kamelvanian Vanli (of Van), for whom the horoscope was made, and the date December 16, 1265 of the Armenian calendar (1816 A. D.) and the name of the scribe, Garabed son of Maksud Karaseferian, appear towards the end of the scroll.

125

A manuscript of folded paper, without a title, containing magic, charms, and prayers against diseases and evil spirits.

The paper roll is folded to square, and when extended measures 15 feet long and 3½ inches wide; written in clear Nodrgir script in different hands. The roll is enclosed in a leather pocketcase embroidered on the face, with thong loop and fastener. It has loops at the ends to which a long tape is attached for hanging over the shoulder. Neither the name of the scribe nor the date appears. The manuscript was written probably during the eighteenth century.

COPTIC MANUSCRIPT

126

A copy of the Lectionary and Prayers of the Coptic Church, without beginning or end.

The first four folios consist of some canons to be read in the church services, and several of these are addressed to "Our Blessed Mary." These are followed by prayers on the Birth, Baptism, and Resurrection of Christ, and some other prayers to be read on certain days of the week. All titles are inscribed in Arabic in red ink. Folios 109a, 115-120, and 136-138b contain translations in Arabic. One half of the lines on these folios are written in Coptic and the other half in Arabic.

Folios 138; 10½ inches by 6½ inches; 21 lines to a page, written on thick café au lait paper, in regular church Bohairic. The titles are written in red ink in Arabic. Each section begins with a raised initial letter decorated in colors. Most of the leaves are stained, are trimmed on the edges, and have been strengthened by tissue paper. Some folios from the beginning and some from the end are missing. The first folio is badly mutilated and only a corner of folio 129 remains. Folios 55b and 98 contain decorative head-bands in arabesque designs in colors.

The binding is of modern morocco with gilt edges and back. The colophon is missing, but the manuscript, judging from the style of its writing, belongs probably to the latter part of the thirteenth or the beginning of the fourteenth century.

127

The Homilies and Visions of Saint Aragāwī

A copy of "The Homilies and Visions of Saint Aragāwī."

Aragāwī Manfasāwī, or Aragāwī the Spiritual Teacher, was one of the nine great Saints of the Abyssinian Church.[1] The manuscript opens and concludes with a prayer for Justus, the scribe.

Folios 176, of which the first and the last are blank; 13 inches by 11¼ inches; 21 lines to a page, written on thick vellum in double columns, in a fine hand of the late seventeenth century. The titles are written in red ink. The binding is of original Abyssinian stamped russia over boards having linings of yellow brocaded silk in floral design with broad borders of stamped leather.

The front flyleaf contains the following unsigned but interesting annotation in English: "Ethiopic manuscripts are of great rarity, and this is probably the first that has entered the United States. This volume was looted from a church by an English officer in the Abyssinian War, who, like the majority of his confrères, made churches and temples a special object of plunder. Such sacrilege cannot be too strongly condemned."

[1] For an account of Aragāwī's life see Hiob Ludolf, Iobi Ludolfi alias Leutholf dicti Historia Aethiopica, Frankfurt 1681.

THE OPENING PAGE OF THE LITURGY OF THE ABYSSINIAN CHURCH, C. XVIII CENTURY

(MS. No. 131)

128

A copy of the Gospel of St. John.

Folios 132; 5¾ inches by 3¾ inches; 15 lines to a page, each 2½ inches long; written on vellum in a beautiful hand of the latter part of the seventeenth century. An introductory paragraph on the life of the Evangelist precedes the text. The opening page of the Gospel is decorated in colors. The names of Jesus and the Lord are inscribed in red ink throughout the manuscript. The binding is of stamped russia over boards having linings of yellow brocaded silk in flower design, with broad borders of stamped leather. The lining of the front cover is missing.

129

A copy of the Book of Psalms as used by the Abyssinian Church.

The contents agree with those of Coptic book, viz. Psalms, Songs of Moses from Exodus and Deuteronomy, Prayers of Hannah, Hezediah, Manasseh, Habbakkuk, Isaiah, Daniel, etc. The manuscript contains in addition some devotional prayers to be read in church.

Folios 141, of which the last is blank; 4½ inches by 4 inches; 20 lines to a page, written on thick vellum in a minute but beautiful hand of the seventeenth century. On folio 3a there is a curious portrait of David with a drawn sword in his hand. Folio 139 contains a diagram and some notes, in a different hand.

130

A copy of a prayer book, imperfect at the beginning.

Folios 67; 4¾ inches by 3¼ inches; 14 lines to a page, written on vellum in a neat hand of the seventeenth century. The writing on the first forty-five leaves is in double columns and on the remainder in long lines. The binding is of wooden boards with leather back, which is blind-tooled in diagonals. The manuscript is enclosed in a protecting outer case with leather straps.

131

A copy of the Liturgy of the Abyssinian Church, in the Amharic dialect, incomplete.

Folios 91, of which the first nine and the last nine are blank, excluding two vellum sheets bound in at the beginning and end; 6¾ inches by 4½ inches; 16 lines to a page, written on thin paper of dull finish, in double columns, in a neat hand of the late eighteenth century. Folio 10a is decorated with floral headband painted in colors, and the writing on this folio is in red, green, blue, and black. The binding is of red morocco over boards and is blind-tooled.

132

A volume containing the Psalms, Song of Songs, and various other poems from the Bible.

Folios 174, of which two are badly mutilated; 6½ inches by 6¼ inches; 18 lines to a page, written on thick vellum in a neat hand of the seventeenth century in red and black ink. Folios 1-3, of which 1 and 3 are partly torn, contain the portraits of the Virgin and Child with attendant angels.



THE VIRGIN AND CHILD, PAINTED ON VELLUM, ETHIOPIC,
C. XVII CENTURY
(MS. No. 132, fol. 2b)

Some folios have been repaired and others are stained by damp. The binding, which is broken, is of wooden boards with leather back blind-tooled in diagonals.

133

A copy of the Canticles, or Biblical Hymns.

Folios 56, of which the first two and the last are blank; 3¼ inches by 2¼ inches; 11 lines to a page, written in a neat hand of the late seventeenth century. Folis 1-2 are badly mutilated and many of the leaves are stained by damp. Folio 3a contains an illuminated headband in colors. The binding is of plain wood boards without any back. The front cover is missing.

134

A copy of the Book of the Law.

Folios 58, of which the last is blank; 5½ inches by 3¾ inches; 18 lines to a page, written on vellum in a legible hand of the eighteenth century. Folios 1-4 contain the introduction and are written in a poor hand. Folio 5a is decorated with a headband in colors. The concluding folios are also written in the same poor handwriting. The binding is of wooden boards without a back.

The front cover contains a bookplate of Robert Day, F.S.A. of Cork, which bears the following memorandum: "Book of the Law brought home by Edward Townsend M.D., M.R.C.S. in 1868. Now Anno 1902. He is a C.B. and Surgeon General."

135

A copy of the Canticles, or Biblical Hymns.

Folios 82, of which the first four and the last are blank; 5½ inches by 4 inches; 17 lines to a page, written on vellum, in double columns, in a poor hand of the late eighteenth century. Many folios have holes in them and some have been repaired. Folio 81a contains a portrait of one of the Saints. The binding is of plain wooden boards without any back.

136

A copy of the Liturgies of the Abyssinian Church, of which the beginning and end are missing.

The Eucharistical Prayer of St. John begins on folio 3a and continues to the 15th. It is followed by another prayer of the same kind by St. John Chrysostom which ends with folio 20. The remainder of the volume contains prayers for the different seasons.

Folios 48; 6 inches by 5¾ inches; 17 lines to a page, written on vellum, in double columns, in a minute hand of the seventeenth century. The manuscript is somewhat stained, its edges are smoked, and its binding is missing.

137

An unidentified manuscript without beginning or end.

Folios 12, 8½ inches by 7½ inches; 17 lines to a page, written on vellum in a neat hand of the sixteenth century. Nearly all leaves are stained by damp, damaged by fire, and trimmed on the edges. The binding is of modern cloth.

138

An unidentified manuscript without beginning or end.

Folios 30; 5 inches by 5 inches; 18 lines to a page, written on vellum in a small but clear hand of the sixteenth century. The manuscript, which has been rebound in modern cloth, is much stained, damaged by fire, and trimmed on the edges.

139

A scroll containing magic formulas against diseases, evil spirits, and similar things.

The scroll, 6 feet long and 5 inches wide, is written on vellum in a clear hand of the seventeenth century. It contains three large colored paintings of a mystical character. The roll is protected by a native leather cylinder case.

HEBREW MANUSCRIPTS

I. THE OLD TESTAMENT

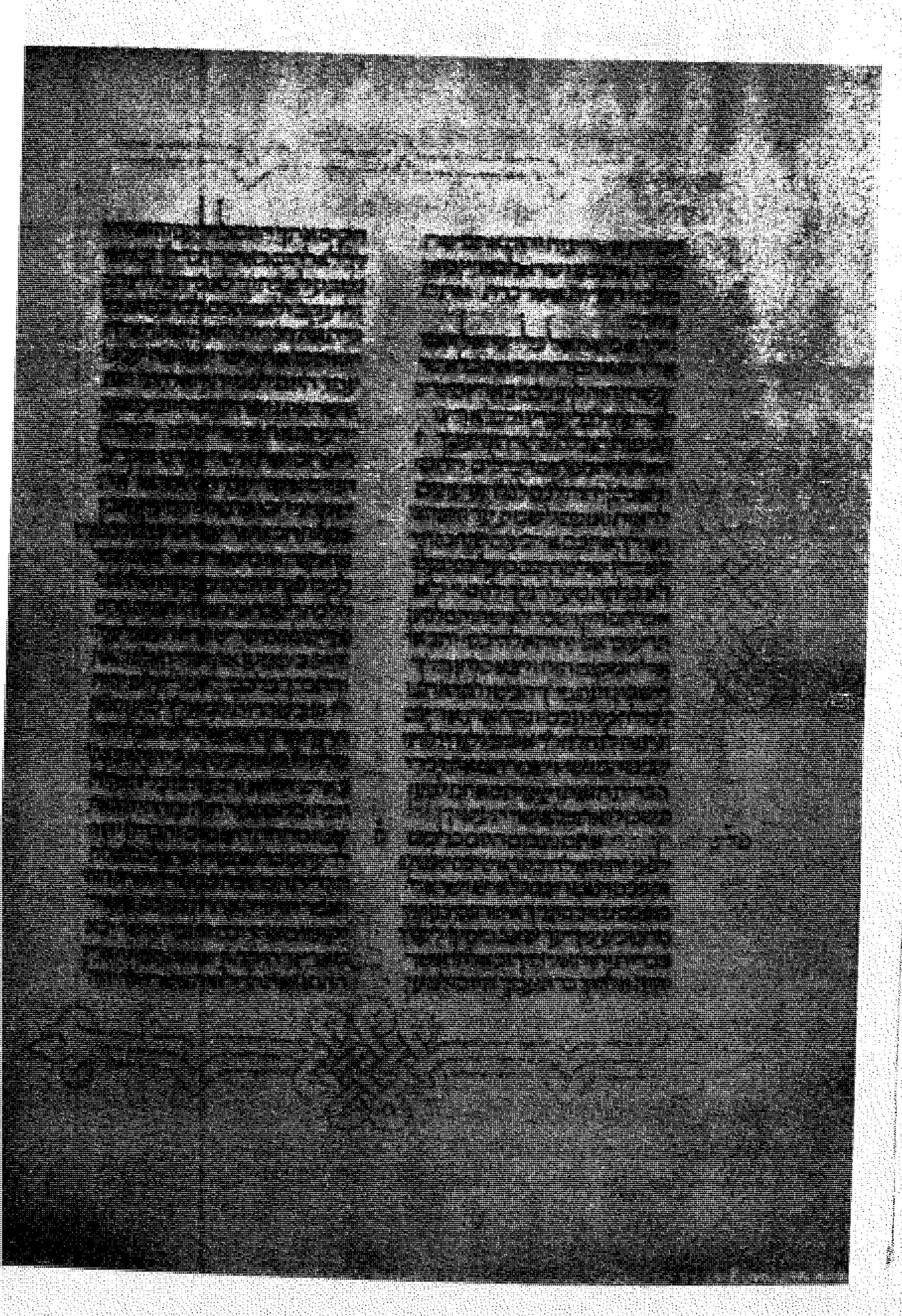
140

תנך

Tanakh

A very finely written and richly decorated copy of the Old Testament. The order of the books is peculiar, as follows: Pentateuch, Joshua, Judges, Samuel, Kings, Isaiah, Jeremiah, Ezekiel, and the Twelve Minor Prophets; followed by Chronicles, Psalms, Job, Proverbs, Ruth, Song of Songs, Ecclesiastes, Lamentations, Esther, Daniel, Ezra and Nehemiah.

Folios 493, of which four are blank; $7\frac{3}{8}$ inches by $5\frac{1}{4}$ inches, 31 lines to a page, each $3\frac{1}{2}$ inches long; written in fine Hebrew characters on vellum. The first five folios are decorated with illuminations in floral designs and geometrical devices in gold, red, and blue. These designs have been formed with words, consisting of Massoritic notes, which are very minutely written but are distinctly legible. The last six folios also contain Massoritic notes which are written in rectangular columns with violet and red borders. The margins of every page are decorated with beautiful ornamentations and contain the Massora Guedolah and Massora Ketana, the Keri and Ketib, the changes of letters and words, the larger and smaller letters, the codices of Ben Asher and Ben Nephtali, and other grammatical notes. The text which has the diacritical and musical accents, is in double columns, except in such places as require a different



A PAGE FROM THE OLD TESTAMENT, ON VELLUM, HEBREW, DATED 1496 A.D.
(MS. No. 140, fol. 124b)

style in Synagogue scrolls. The chapters and verses are separated, but there is no difference in the size of the initial letter of each book. The absence of any distinguishing letter is generally regarded as a proof of antiquity. The codex has been bound in tortoise-shell with silver hinges, clasps, and studded frame and center ornaments. The sides and the back are also studded with silver nails forming the eighth Hebrew verse from the nineteenth Psalm. One edge of the cover is damaged. The volume is enclosed in tin-case. The following colophon, which has been partly rubbed off, appears in the hand of the scribe: "I wrote this book and gave it to . . . so that he may read it day and night. I completed the copy on Tuesday 10th day of Tamuz 5256 (1496 A. D.) in the town of . . . ." The front flyleaf contains a memorandum in Hebrew by a former owner the late Chief Rabbi Dr. L. Loewe, and reads: "Peace be unto all. My lips shall pour forth praise to the All Creator who has graced this servant with this book. I bought it for a good price when I was with Sir Moses Montefiore in Constantinople in order to deliver our brethren of Damascus from the accusations which were unjustly levelled against them by the natives. These words are in remembrance of this event. They are written by Eliezer the son of Rabbi Mordacai Helevi from Nieltz in Prussia, now residing in London, England. I wrote these lines on the day on which the news reached me that the Sultan in Constantinople granted our request. Constantinople Friday 5601. I was the guest of Mr. Abraham Kommonda. Constantinople 6th of November 5601-1840 (A. D.)-1256 (A. H.).

(signed) L. Loewe."

Underneath this writing Dr. Loewe's signature and the date of transcription also appear in Arabic characters.

Another notation on the front flyleaf states that: "This manuscript was brought by Dr. Loewe from Constantinople

and is written in exactly the same style as that of the Farkhi Bible in Damascus, valued at 1000 guineas, the value of which consists in its being copied from the celebrated Bible quoted by Maimonides as having existed in Cairo." Another account signed by James H. Loewe states: "This catalogue entry and a Hebrew and Turkish inscription on the front page are all we possess in Dr. Loewe's own handwriting on the subject of this manuscript, but it should be borne in mind that he had the opportunity of examining at his leisure the unique Farkhi Bible in the Library of Raphael Farkhi at Damascus, in the year 1837; and in his 'Memoirs of Sir Moses and Lady Montefiore' there is an account of his interview with Lady Hester Stanhope, at Djouni, or 'Tower of Lebanon' near Zidon, in the Holy Land, on which occasion he gave her a full description of it. Consequently, he may be regarded as fully competent to judge in how far the Bible which he himself acquired at Constantinople, compared with the Damascus copy."

II. PRAYERS

141

Prayer Book, without a title, containing Daily and Sabbath Services, Feasts, etc., according to the Ashkenaz Ritual.

Folios 372, of which the last five are blank; 6¼ inches by 4¾ inches; written in beautiful Hebrew characters, on thick vellum, 20 lines to a page, each 2½ inches long. The first page contains an illumination in gold and colors. The initial words of sections are lettered in gold within decorative bands in colors with border decorations in gold. The binding is of thick green velvet, with elaborate cornerpieces and center decorations of silver in leaf designs, with silver clasps and



AN ILLUMINATED PAGE FROM A HEBREW PRAYER BOOK,
ON VELLUM, C. XVIII CENTURY
(MS. No. 142, fol. 209b)

gilt gauffred edges. The medallion in the center contains a carving on silver of a rampant lion with Hebrew lettering, which is partly obliterated, but on which the inscription שְׁנַת התק, or the year 5500 (1740 A. D.), is still legible. Neither the name of the scribe nor the date of transcription appear in the colophon. The copy was made probably in Central Europe during the eighteenth century.

142

A beautiful manuscript similar in contents and decoration to the preceding.

Folios 405, of which the last is blank; 6½ inches by 4½ inches; 21 lines to a page, each 2½ inches long; written in beautiful Hebrew characters on thick vellum. The first page is adorned with an exquisite illumination in blue, green, red, and gold. All the initial words of the titles are lettered in gold within red, blue, and green bands and are decorated with borders of the same colors. The codex has been bound in red morocco with block border on sides framing foliated band and oval corners, with laurel-crowned head within double wreath in the center of sides bordered by small oval foliated designs, all in gilt. The back is in six compartments with laurel-crowned head repeated in each, with leaf spray and other small tools. The edges are also gilt with gauffred borders. Neither the name of the scribe nor the date is given on the colophon. The front page, however, contains the following memorandum in Hebrew which was evidently inserted later: "This book belongs to me, Samuel Isaac, son of Michel Peperno, and I purchased it in the month of Nisan of the year 5603 (1843 A. D.)." The copy was transcribed probably in Italy during the eighteenth century.

143

מְגִלַּת אֶסְתֵּר

Meghillat Esther

A manuscript scroll on vellum containing the Book of Esther.

The story is written in neat Hebrew characters on a scroll of vellum 132 inches by 11 inches. The text is enclosed in an ornamental border of birds, fruit, flowers and animals in colors, with a sign of the Zodiac on the top of each column. The text is written in 19 columns of 22 lines each. The scroll is fastened on a wooden roll with an ivory knob. A separate scroll of parchment 10½ inches by 8¼ inches, which contains the benedictions read before and after the reading of the Book of Esther in Synagogues on the Festival of Purim, accompanies this copy. It contains a dedication in Hebrew which reads: "This is a gift to Abraham the son of Rabbi Moses Hayyim Kuryal." Neither the name of the scribe nor a date is given, but the scroll, judging from the style of its illuminations and decorations was copied probably in Italy during the eighteenth century.

144

A manuscript scroll on parchment, containing the Book of Esther.

The scroll is written in beautiful Hebrew characters and measures 70 inches by 8 inches. It is laid off in 18 sections bordered with panels bearing unusually fine illustrations drawn by a skillful artist. On the top of each section there



AN ILLUMINATED SECTION FROM THE BOOK OF ESTHER, ON VELLUM, HEBREW, C. XVIII CENTURY

(MS. No. 143)

appears a portrait of a person in a medallion, and a Biblical scene decorates the bottom of the page. In addition there are two full-page illustrations with borders in colors. The illustrations and borders are engraved and colored by hand. The benedictions chanted on Purim precede and follow the story. The scroll is on old wooden rolls with a knob on one end and a handle on the other end. The name of the scribe and date are not given. The copy was transcribed probably in Italy during the early part of the eighteenth century.

145

A manuscript scroll on soft brown leather, containing the Book of Esther.

The story is written in very clear and beautiful Hebrew characters on 21 page size sections, on a roll 95 inches by 8 inches. The first few sections are worn and some have holes in them, but the balance of the manuscript is in excellent condition. It is attached to a wooden roll with carved end pieces one of which is missing. Neither the name of the scribe nor a date is given. The copy was transcribed probably in Palestine during the sixteenth century.

146

A manuscript scroll on vellum, containing the Book of Esther.

The story is beautifully written in Hebrew characters of large size in 16 sections on a roll 135 inches long and 17 inches wide. Neither the date nor the name of the scribe is given; it was transcribed probably during the eighteenth century.

147

A manuscript scroll on soft brown leather, containing the Book of Esther.

The story is beautifully written in clear Hebrew characters on 20 page size sections, on a roll 105 inches long 7½ inches wide. A few of the sections have holes in them but the manuscript on the whole is in excellent condition. It is attached to a wooden roll with a knob on one end and a handle on the other. The name of the scribe and the date are not given. The transcription was probably made in Palestine during the sixteenth century.

148

A manuscript scroll on parchment, containing the Book of Esther.

The scroll is written in fair Hebrew characters and measures 136 inches long and 6½ inches wide. It is laid off in 25 page size sections bordered with panels bearing floral designs. The scroll is on wooden rolls with handles on both ends. Neither the name of the scribe nor the date is given. The manuscript was transcribed probably in Italy during the eighteenth century.

149

A manuscript scroll on parchment, containing the Book of Esther.

The story is written in excellent Hebrew characters on a roll 108 inches by 6 inches, divided into 21 page size sections. The first few sections are worn and have been lined with green silk cloth, and mended on the edges for protection. All the sections are framed by green floral borders, and have

been decorated on the bottom by minute illustrations in colors, which depict some of the important incidents of the story. The manuscript has been attached to a wooden roll with decorative silver knobs one of which is missing. The name of the scribe and the date do not appear. The copy was made probably in France during the sixteenth century.

SAMARITAN MANUSCRIPT

150

A copy of the Samaritan Liturgy with some headings and notes in Arabic. It consists of prayers, largely in prose, and of hymns composed for recital on the great feasts and fasts and the Sabbath.

Folios 158, of which the last seven are blank; 8 inches by 5½ inches; 24 lines to a page, written on native glazed paper in cursive Samaritan script. Some headings and notes are written in Arabic characters. The verse sections are in a different hand and run 21 lines to a page in double columns. The binding is of red leather with flap, the outside covers of which are blind-tooled in geometrical patterns. The inside covers are lined with plain paper. Folios 1-9 contain a short preface which is followed by a table of contents. The last folio of the introduction bears the date 1266 A. H. (1849 A. D.), but the name of the scribe does not appear.

151

A fragmentary and disintegrated manuscript containing some hymns and prayers.

Folios 25; 4½ inches by 3 inches; 16 lines to a page, written on native paper in a regular but poor hand. Nearly all the leaves are stained or torn. Neither the name of the scribe nor the date is given, but the manuscript was copied probably during the seventeenth century.

152

A treatise on philosophy without beginning or end.

Folios 47; 5 inches by 4¼ inches; 22 lines to a page, written on thick native paper in a regular Nestorian hand, with vowel points. Most of the leaves are stained and torn. The titles are inscribed in red ink. Some of the margins contain notes in Arabic characters. These were apparently added later. The manuscript was written probably during the nineteenth century.

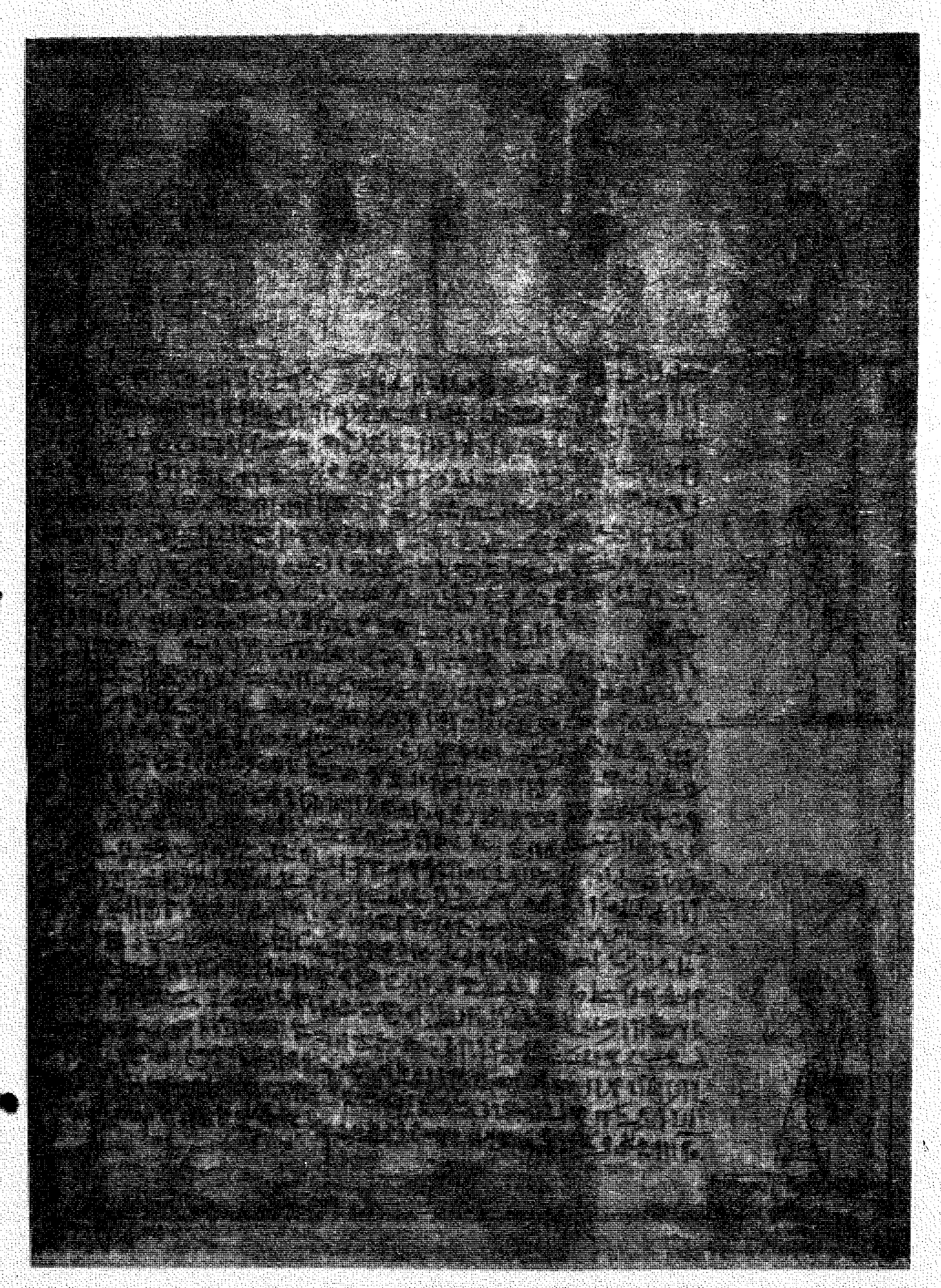
153

An opened roll of papyrus in three sections, each 15 inches by 10½ inches; written in Hieratic, and consisting of part of the Theban Recension of Per-em-hru, or "The Book of Going Forth by Day," otherwise known as "The Book of the Dead." It contains fifteen vignettes, or drawings in black outlines, on the borders. The details of the vignettes are:

Section I. The deceased is shown adoring a triad of gods with Amset and Tuamutef behind them, and in the rear the Ka appears as a human-headed hawk above the closed door of a mastaba, or a repository for the dead. The Ka bird, perched on the tomb, wears the ankh symbol of life around its neck, and it has the traditional beard of Osiris. The male figure just below the deceased, standing with right arm upraised, is a priest probably reciting formulae, and the lowest figure, wearing a wig and standing on a papyrus mat, is also that of a priest.

Section II. The deceased is shown spearing crocodiles, and fiends of the underworld who have come to destroy him. This is very likely a part of Chapter XXXI, Book of the Dead, Theban Recension. The other two figures of this section, like the deceased, wear the "Shendyt" garment. The one on the left has a longer garment with folded kilt, but all three have shoulder straps.

Section III. The figures in this section from right to left show the deceased spearing a coiled up serpent; spearing one of the forms of the "set" animal; spearing a serpent raising itself upon a bowl. Below, a "sem," or ritual priest, wearing



SECTION I OF THE EGYPTIAN PAPYRUS FROM THE BOOK OF THE DEAD, C. 700-800 B.C.
(MS. No. 153)

a panther skin, is shown worshipping on a papyrus mat. Below it is the god Horus wearing the crowns of the Upper and Lower Egypt, and holding in his left hand the "was" sceptre, a symbol of authority and welfare; in his right hand, the ankh symbol of life. He is shown standing on a papyrus mat and wears a broad collar.

The binding is of modern morocco, blind-tooled, with some of the vignettes reproduced in gold tooling on both sides. The front cover contains a bookplate of Sir Thomas Brooke.

This manuscript, like others found in Egypt, was prepared beforehand by the makers of funerary equipment and was kept in stock to be sold and used when called for by middle class people, who could not afford the more elaborate forms of funerary work. In some of this class of literature, the name and titles of the deceased were inserted in a blank space left for that purpose by the makers of manuscripts. In other cases, the papyrus was placed on the person of the deceased without the name. This manuscript appears to belong to the latter class. It was made, during the Saïte period, somewhere about 700 to 800 B. C. The graphic art of the vignettes point to that period.

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مركز الخدمات والابحاث الثقافية

صندوق البريد ٥٠٨٣/١٤

بيروت - لبنان

(٨٨/٢٢)

سلسلة فهارس المكتبات الخطية النادرة

المجموعة الشرقية في مجموعة

جون فريدريك لويس بالمكتبة الحرة - فيلادلفيا

اعداد

محمد احمد سمسار

فيلادلفيا ١٩٢٧



ORIENTAL MANUSCRIPTS

OF THE JOHN FREDERICK LEWIS COLLECTION IN THE FREE LIBRARY OF PHILADELPHIA

A DESCRIPTIVE CATALOGUE

WITH FORTY-EIGHT ILLUSTRATIONS

BY

MUHAMMED AHMED SIMSAR, A. M., M. B. A., D. C. S.

PHILADELPHIA

1937

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FOREWORD

Aside from the pleasure which I have derived from my work on the Oriental manuscripts of the John Frederick Lewis Collection in The Free Library of Philadelphia, I deem it a privilege to be able to dedicate this volume to the memory of a man who devoted many years of his life to promoting in this country an interest in and knowledge of the art and literature of the Orient.

Mr. Lewis's interest in art and education caused him to receive important positions in cultural institutions of Philadelphia. He was a trustee of the University of Pennsylvania, trustee of The Free Library of Philadelphia, president of the American Academy of Music, president of the Historical Society of Pennsylvania, and for twenty-five years president of the Academy of the Fine Arts. He was also a member of the American Philosophical Society and of other educational, artistic and musical organizations and clubs.

As a bibliophile and connoisseur of art, Mr. Lewis gathered valuable collections of illuminated manuscripts, of Persian and Indo-Persian miniature paintings, of colonial and early American portraits, and of rare and historically important books and papers. He united high intelligence with great variety of attainments, and was an ardent admirer of the art of the East as well as of the West. He not only collected Western illuminated manuscripts, books of hours, and secular manuscripts, but from them went on to the illuminated and occasionally illustrated Eastern manuscripts. Another impelling influence was his interest in western paleography and calligraphy, from which also he turned Eastward later in his collecting career. In this country he was one of the earliest to interest himself in these matters, being always in advance of the times, first in the collecting of Western Mediaeval illuminated manuscripts,

and then later he was one of the earliest to direct the attention of American collectors to the beauty of the Persian and Indo-Persian manuscripts.

His interest in the art of the East was stimulated and strengthened by the magnificent exhibition and the splendid cooperation of the Iranian Government at the Sesqui-Centennial Exhibition in Philadelphia in 1926. He was a keen admirer of the competition manifested between Persian miniature painters and their Indo-Persian imitators, and often exhibited their works in the library of his home to students from the Pennsylvania Academy of the Fine Arts and from the School of Architecture and the Department of Fine Arts at the University of Pennsylvania. He enjoyed giving to garden clubs and others interested in gardens and flowers, lectures illustrated from his material on the design and construction of Persian gardens, and on the love of flowers in general, as expressed by Khayyām, Sa'dī, Ḥāfiẓ and other well-known poets of Iran.

Many things individualize Mr. Lewis's life and character. He well exemplifies the immortal saying of Sa'dī, the poet of Iran:

هرکه آمد عمارتی نو ساخت　　رفت ومنزل بدیگری پر داخت
آن دگر پخت همچنسان هوسی　　وین عمـارت بسر نبرد کسی
نیك وبد چون همی بباید مرد　　خنك آنکس که گوی نیکی برد
سعدی

Each new-comer builds a house of his own,
And then departs leaving his heritage to another.
The successor is inspired with the same ambition,
But no one ever finishes the mansion.
Since both good and bad must some day die,
Happy he who first achieves a worthy goal.

MUHAMMED A. SIMSAR.

CONTENTS

LIST OF ILLUSTRATIONS

LIST OF ABBREVIATIONS

Abbreviation	Work
B. M. P. C.	Rieu, British Museum Persian Catalogue.
B. M. Hind. C	Blumhardt, Catalogue of Hindi, Panjabi, and Hindustani MSS. of the British Museum.
B. M. T. C.	Rieu, British Museum Turkish Catalogue.
Berlin Cat.[1]	Ahlwardt, Berlin Catalogue.
Berlin Cat.[2]	Pertsch, Berlin Catalogue.
Brockelmann	Brockelmann: Geschichte der Arabischen Litteratur.
Camb. Cat.	Browne, Cambridge Catalogue.
Cat. Pers. MSS.	Jackson, Catalogue of Persian Manuscripts.
Dawlats͟hāh	Tad͟hkiratu's͟h-S͟hu'arā, Browne's edition.
Desc. Cat.	Hukk, Ethé, and Robertson, Descriptive Catalogue.
Dict. Nat. Biog.	Stephen, Dictionary of National Biography.
Gesch. Osman. Dichtk.	Hammer-Purgstall, Geschichte der Osmanischen Dichtkunst.
Ḥāj. K͟hal.	Haji Khalfa, Lexicon Bibliographicum et Encyclopaedicum, edited by Flügel.
Hist. of Arabic Lit.	Nicholson, History of Arabic Literature.
Hist. Ott. Poetry	Gibb, History of Ottoman Poetry, Browne's edition.
K͟haṭ. wa K͟haṭ.	Ḥabīb, K͟haṭṭ wa K͟haṭṭāṭān.
Lit. Hist. of Persia	Browne, Literary History of Persia.
Or. Bio. Dict.	Beale, An Oriental Biographical Dictionary, Keene's edition.
Oudh Cat.	Sprenger, Catalogue of the Libraries of the King of Oudh.
Per. Lit. Tar. Dom.	Browne, Persian Literature under Tartar Dominion.
S. B. M. P. C.	Rieu, Supplement to the Catalogue of the Persian Manuscripts in the British Museum.
S. C. A. M.	Rieu, Supplement to the Catalogue of the Arabic Manuscripts in the British Museum.
Tuḥ. K͟haṭ.	Mustaqīm-Zādeh, Tuḥfah'i K͟haṭṭāṭīn, edited by Ibnul'emin Mahmut Kemal.
Vienna Cat.	Flügel, Die Arabischen, Persischen und Türkischen Handschriften.

SCHEME OF TRANSLITERATION

The system employed in the transliteration of the Arabic, Persian, Turkish, and Hindustani manuscripts, is the one approved by the International Oriental Congress of 1894 with following slight modifications:

1. Alif (ا = ') at the beginning, where any distinction mark appeared unnecessary, has been omitted.
2. The possessive (the Persian Iẓāfat), which is usually indicated by a zīr, is represented by -i-, e. g. Gulistān-i-Sa'dī.

INTRODUCTION

It was in connection with the celebration of the one thousandth anniversary of the birth of Firdawsī, the epic poet of Iran, that I first became acquainted with the John Frederick Lewis Collection of Oriental Manuscripts at The Free Library of Philadelphia. The late Mr. Saklatvala, the Honorary Consul General of Iran in New York, requested me to make a search for copies of Firdawsī's works in the libraries of Philadelphia, as he was anxious to secure material for an exhibition to be held at Columbia University in connection with their celebration of Firdawsī's millennium. My search finally led me to the discovery of not one but ten copies of the Shāh-nāmah, the epic poem of Firdawsī, in the Lewis Collection: more copies than any collection in this country contains. Some months later, when Philadelphia was ready to have her own celebration in honor of the famous poet, these ten beautiful volumes were the feature exhibit of the occasion. Besides the ten Shāh-nāmahs, the collection contains many interesting volumes in Arabic, Persian, Turkish, and other languages. It was not until July of 1935, however, that I began working on the catalogue.

The collection contains 35 Arabic, 52 Persian, 10 Turkish, 3 Hindustani, 8 Sanskrit, 1 Nepalese, 4 Pāli, 1 Siamese, 11 Armenian, 1 Coptic, 13 Ethiopic, 10 Hebrew, 1 Samaritan, 2 Syriac manuscripts, and 1 Egyptian papyrus. Of the total number of 153 codexes here described, 100 are written in Arabic script and represent 4 languages. The remaining 53 are inscribed in 13 different scripts and represent 11 languages.

The most extensive portion of the collection consists of the Arabic and Persian manuscripts. These and the Turkish and Hindustani manuscripts, which are closely related to each other not only because of the common script in which

they are written, but also because of the nature of their contents, have been grouped together at the beginning of the catalogue. The remaining manuscripts have been arranged in the order in which they are listed above, the Indic and Semitic groups forming the major sections, with the Armenian manuscripts between these two, and the Egyptian papyrus placed at the end.

Although this collection of 153 manuscripts is small in comparison with many other collections in this country and abroad, yet it contains a considerable number of works of unusual interest. Some will appeal particularly to the lovers of rare bindings, some to the students of miniature painting, and some to those interested in illumination or in calligraphy. The illustrations presented in the catalogue, have been selected with a view to furnishing the reader with some examples of each of these particular fields.

In the Arabic section the most interesting feature is perhaps that it contains twenty-one copies of the Qur'ān, the sacred book of the Muslims, whose name is commonly anglicized as Koran. These have been transcribed in different places and at different periods; most of them are exquisitely decorated with beautiful illuminations in gold and colors, and are remarkable examples of delicate taste and endless labor. One of the most magnificent copies of the Qur'ān ever made (No. 1) contains two elaborately illuminated opening pages. The first page bears the date Dhū al-Qa'dah, 1177 A. H. (May 1764 A. D.) and the other Jumādạ I, 1178 A. H. (November 1764 A. D.), indicating that the artist probably spent six months on each. The oldest copy of the Qur'ān written on parchment in Kūfī characters (No. 21) is undated, but probably belongs to the tenth or eleventh century. In addition, the three copies (Nos. 16-18) with complete Persian interlinear translations are rare and valuable specimens. A late fourteenth century copy of the Anwār al-Tanzīl (No. 22), the well-known commentary upon the Qur'ān by Bay-

ḍāwī, further adds to the value of this section. A very rare abridgment of Bayḍāwī's work (No. 23), made by Ibn 'Imād and dated 1475, is unique. No copy of this work has been listed in any other collection; possibly this is the only copy in existence.

In the rarity and importance of its contents the Persian section, however, is of even greater value. It includes early copies of standard writers, works of historical value, and treatises on astronomy, genealogy, philosophy, and ethics, some of which formed part of the libraries of kings and princes, as is shown by their seals and memoranda. Another remarkable feature of this section is the large proportion of illustrations it contains which make it valuable for the study of the different schools of Persian and Indo-Persian miniature painting. This section also contains specimens of some of the best-known calligraphers of Iran, who in their copies have combined artistic skill with perfection of style.

Of the Persian manuscripts only a few of the most important will be mentioned here. A manuscript of special value, Majma' al-Furs (No. 38), a dictionary of Persian words, dated 1620 and written during the lifetime of its author Surūrī, deserves attention. An interesting document Waqf-nāmah'i Shāh Sulṭān Ḥusayn Ṣafavī (No. 42), bearing the seal of the Shah and of other court officials and acknowledging a religious endowment by the Shah to the people of the city of Isfahan, is written in the hand of the illustrious penman Mīr Muḥammad Bāqir in 1706 and reveals facts of historical value. The Tīmūr-nāmah, or "The History of Tamerlane" by Hātifī (No. 43), dated 1583, contains several good examples of the paintings of the period. Some fine specimens of the Indo-Persian miniature paintings are represented in a copy of the Iqbāl-nāmah'i Jahāngīrī, or "The History of the Mughal Emperor Jahāngīr" (No. 44), which, according to a memorandum on the flyleaf, was

presented to Ra'nā Khān, a court official, by the Mughal Emperor Awrangzīb. This fanatic ruler of India, who detested all sorts of human representations, must have given to Ra'na Khān this valuable copy, which contains authentic portraits of his great-grandfather Akbar, and other exquisite paintings which bear witness to the esteem in which miniature painting was held by Awrangzīb's predecessors. We do not know whether Awrangzīb was inspired to make this gift while he was in a happy frame of mind, or whether, not valuing its artistic merits, he was merely indifferent and yielded to persuasion. Another historical manuscript Tārīkh-i-Nādirī, or "The History of Nādir" (No. 46), dated 1773 and copied from the original work of Mīrzā Mahdī Āstarābādī, only twenty-six years after the death of Nādir Shāh, was presented to a certain Frenchman, whose memorandum on the flyleaf states that he received it from Fatḥ 'Alī Shāh Qājār of Iran in 1806; unfortunately his own signature is in an illegible handwriting.

Of the ten Shāh-nāmahs (Nos. 50-59), three copies are outstanding. One of these (No. 52), dated 1587, is unusually ornate, containing a number of fine examples of illuminated section-headings. Another copy (No. 53), written four years later, besides being richly illuminated, is adorned with twenty-one beautiful miniatures in the style of the Riḍā 'Abbāsī school, which are important for the study of the art of painting of that time. An Indo-Persian copy (No. 55), which once belonged to the library of Muḥammad Shāh of India (ruled 1719-1748), and which bears several official seal impressions and memoranda is interesting.

Among the works of Niẓāmī a copy of his Khamsah (No. 62) dated 1626, and another volume (No. 66) which contains selected verses from the former and is dated 1574, are of interest. A Kulliyyāt, or "Complete Works" of Sa'dī (No. 68), even today the most popular poet of Iran, dated 1584, contains some fine specimens of Persian painting in the style

of the Herāt school. A precious little Gulistān of Sa'dī (No. 72) presented to Mr. Oliver Perkins by Prince Abū al-Fatḥ Mīrzā, the third son of Muẓaffar al-Dīn Shāh of Iran, in 1901, is written in an exceptionally fine Shikastah style, and is enclosed in a binding of rare beauty. Another remarkable manuscript is a copy of the Rawḍat al-Muḥibbīn of Ibn 'Imād (No. 78), copied in 1582 by the renowned calligrapher Mīr 'Imād and illustrated by five fine specimens of the painting of the period. Only one other complete manuscript, the Tuḥfah of Jāmī, is known to exist in the handwriting of Mīr 'Imād, and it is in the Library of 'Alī Pāshā in Istanbul. Most of the specimens of his calligraphy have come down to us only in separate leaves.

The last of the Persian classic poets, Jāmī, is represented by three volumes in the collection. A copy of his "Yūsuf and Zulaykhā" (No. 79) dated 1580, less than a hundred years after his death, deserves special attention. Another rare volume in the Persian section is a copy of the Futūḥ al-Ḥaramayn, or "The Disclosure of the Two Holy Cities" by Lārī (No. 82), which is dated 1566.

In spite of the fact that the Turkish section consists of only ten manuscripts, it contains a few which in certain respects are unique. The most interesting of all is the Waqf-nāmah'i Aḥmad Pāshā, or "The Last Will and Testament of Aḥmad Pāshā" (No. 92), the son-in-law and Grand Vizier of Sulṭān Bāyezīd II (ruled 1481-1512). By this will, dated 1511, Aḥmad Pāshā left most of his wealth and huge estates to charity; the names of two other grand viziers appear as witnesses. Another document of historical interest is a copy of the Tārīkh-i-Selānīkī, or a "History by Selānīkī (No. 93), dated 1721 and transcribed by the order of Ibrāhīm Pāshā, the son-in-law and Grand Vizier of Sulṭān Aḥmad III. A sixteenth century copy of the Dīwān of Mīr 'Alī Shir Nevā'ī (No. 95), the poet laureate and minister at the court of Herat, written in Jāghātā'ī, or Eastern Turkish

on gold-sprinkled paper with elaborate borders, is also remarkable. Another volume containing two very rare works of Ḍa'īfī (No. 96), dated 1560 and written in a splendid Naskh style during the lifetime of the poet, sheds light on the life of the writer about whom practically nothing is known from other sources.

Among the Sanskrit manuscripts of the Indic section two copies of the well-known epic Mahābhārata (Nos. 101-102), two interesting horoscopes (Nos. 105-106), and a treatise on astronomy (No. 108), may be of particular interest. Other important volumes in this section are: a prayer book in Nepalese (No. 109), the first and second volumes of the Kammavāca, a Buddhist manual in Pāli (Nos. 110-111), and a copy of the Siamese epic Lakshanawongs (No. 114).

The Armenian section commands attention by an unusually fine copy of the Four Gospels (No. 115), dated 1504 and containing eleven religious paintings which represent the Armenian art of the period. Another copy of the Four Gospels (No. 116), transcribed perhaps a century later, contains some rare miniatures in which the features of the old Byzantine art are combined with the decorative scheme of the Iranian art of the period.

In the Ethiopic section a copy of "The Homilies and Visions of Saint Aragāwī" (No. 127), and a copy of the Gospel of St. John (No. 128) are interesting.

The Hebrew section, with an exceptionally fine copy of the Old Testament (No. 140), dated 1496 and bound in tortoise shell, and two eighteenth century prayer books (Nos. 141-142), enriches the collection.

Another interesting volume in the collection is a copy of the Samaritan Liturgy (No. 150), dated 1849, and written in cursive Samaritan script with some headings in Arabic.

The last item of the collection (No. 153), an open roll of Egyptian papyrus in three sections written in Hieratic and consisting of a part of the Theban Recension of Per-em-hru,

commonly known as "The Book of the Dead," is also its oldest item; it was written in the eighth century B. C.

In regard to the system which is here used in transliterating the titles of and extracts from the Arabic, Persian, Turkish, and Hindustani manuscripts, I need only mention that it is essentially that approved by the International Oriental Congress of 1894 for the transcription of the Arabic characters, and will be readily understood by all who are familiar with that system. Some slight modifications, however, have been listed in a table on page x. Another table showing the system of abbreviations employed in referring to the catalogues and other works most frequently cited, has been given on page ix. A fuller list of works referred to will be found at the end of the volume.

An index of titles, not confined to the volumes of this collection, but including also the works mentioned in the text of this catalogue, has been appended. A second index consisting of persons' names, and comprising not only the authors, but also their patrons, translators, calligraphers, former owners, and in general all persons mentioned in the catalogue, has also been given; in it, dates and titles of works found in the Lewis Collection have been added after the names of authors.

The illustrations reproduced in this catalogue add greatly to its value, and will give the art student an indication of the manner in which some of the paintings, bookbindings, and certain styles of calligraphy were executed. It has been necessary to present some of the illustrations in a reduced size.

I have enjoyed my work on this catalogue. Although I cannot regard it as a model of its kind—I am too keenly aware of its defects—yet I think it contains certain new materials in Oriental studies. Its form and method are intentionally somewhat different from those of works of similar nature. A brief account of the life of each author

is prefixed to the descriptions of his works; important works on the topic, written in European languages, are then listed. The nature and contents of each manuscript are also briefly discussed. In the case of well-known works, which have been described in detail in other catalogues, references are supplied in footnotes. The known translations of some of the works are also mentioned.

The volume is designed to serve a threefold purpose. It has a general interest in that it provides a key to the study of the fascinating literatures of the Orient. The detailed descriptions of the illuminations, bookbindings, styles of writings, and miniature paintings of the rarer copies, and the reproductions which it contains, will interest students of art. Finally it will serve as a manual and reference book not only to collectors of Oriental manuscripts who may wish to compare their own copies with the copies of this collection, but also to those students who may desire to make a study of a particular manuscript in the Lewis Collection. I shall feel content if the volume to some extent serves these purposes.

I should like to thank individually all those who have helped me in the preparation of this work. To Dr. Horace I. Poleman I am indebted for his generous aid in the identification and cataloguing of the Indic manuscripts. Dr. Poleman has been preparing a catalogue of all the Indic manuscripts in this country and Canada, which he expects to publish soon under the title of "A Census of the Indic MSS. in the United States and Canada." He had catalogued the Indic section of the Lewis Collection before I started working on them, and was kind enough to permit me to use his listings. I am indebted also to Dr. W. Norman Brown, Professor of Sanskrit, University of Pennsylvania, for his constant and willing advice on certain points relating to the Indic manuscripts.

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MUHAMMED A. SIMSAR.

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